No. 17

METAL FORCES

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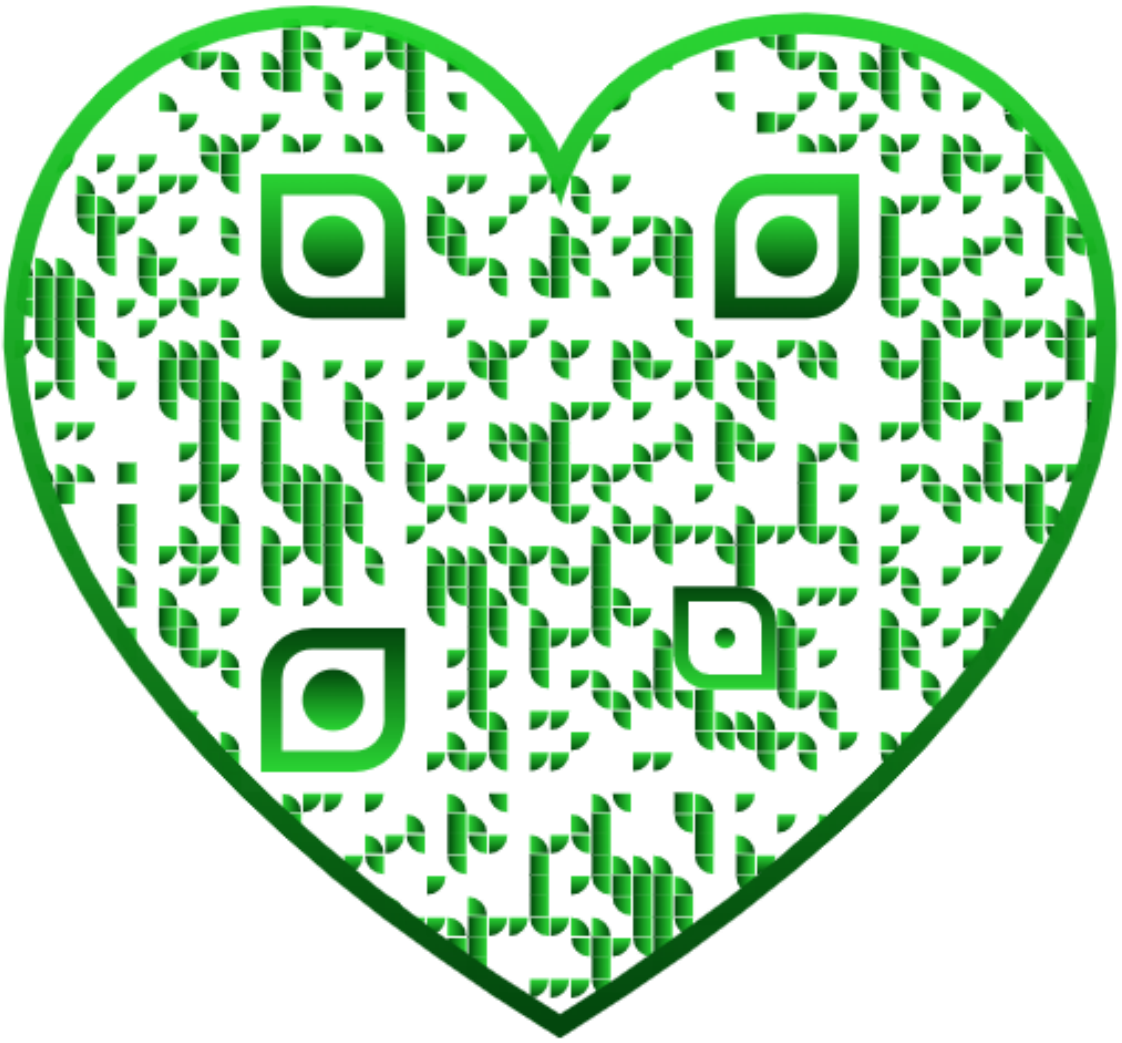
LARS ULRICH Pic Robert Ellis



EDITORIAL

Thank-you to everyone who wrote in following our last issue saying how much they liked the new format. Of the letters we've received so far, 95% of our readers are in favour of the new look METAL FORCES... and the remaining 5%? Well it's always going to be difficult to please everybody but all your comments have been noted and you can expect further improvements in the coming issues.

We have received a number of enquiries regarding the availability of METAL FORCES, especially from our U.S. readers. At the moment the magazine should be available from all record stores handling metal product throughout the U.K., Europe, USA, Canada and Australia. If your local record store doesn't stock METAL FORCES then ask them to order it from their independant metal supplier. Subscriptions are also available as described below. See you soon.

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NEWSNEWSNEWSNEWSNEW

● **RAZOR**, the thrash metallists from Ontario, Canada have just finished recording their third album for Viper Records. The as yet untitled album, features 11 tracks, "Tear Me To Pieces", "Night Attack", "Grindstone", "Cage The Ragers", "Malicious Intent", "Rebel Onslaught", "A.O.D.", "Challenge The Eagle", "Stand Before Kings", "High Speed Metal" and "Kiss My Ass" and is due for release at the end of May. **RAZOR** will be undertaking a US tour to coincide with the albums release and are also hoping to visit Europe before the end of the year.

● **SLAYER** have signed to New York based Def Jam Records (who are better known for being RUN D.M.C.'s label) who themselves have just signed a million dollar distribution deal with Columbia/CBS.

● **MEGADETH** have now finished recording their second album. Entitled "Peace Sells But Whose Buying?" the album is expected to be released in June by Combat in the U.S. and by Music For Nations in the UK. Although just as we were going to press Dave Mustaine informed MF that the band were currently negotiating a deal with Elektra Records in the U.S.. Watch out for further developments in the next issue.

● **RIPPER** from Houston, Texas (featured in MF14) have just had their debut album, "...And The Dead Shall Rise", released by Iron Works in the U.S. A personally autographed copy of the album can be obtained by sending a cashiers cheque or International Money order for $8.95 plus $1.50 postage (American currency) to: RIPPER, c/o Gem Enternatinment Management, 10723 Kittybrook Drive, Houston, Texas 77071, USA.

● **AGENT STEEL** are currently putting the finishing touches to their second album entitled "Unstoppable Force". The album which was recorded at the Morrisound Studios in Tampa, Florida with SAVATAGE producer Dan Johnson is expected to be released by Combat in the US and by Under One Flag in Europe at the end of May/early June.

● French metallists **NIGHTMARE**, who will have their third album "Nova Atlantis" released soon by Ebony Records, will be touring the UK in May. Dates so far confirmed are Portsmouth Grannies May 14th, Walthamstow Royal Standard 16th and Cardiff Bogies 17th.

● Guitarist John Wiggins and bassist Andy Wrighton have both left **TOKYO BLADE** and are looking to join a new band in either the UK or the USA. In the meantime Wiggins - who particularly wants to join an American outfit - has been helping out Paul Di'anno's **BATTLEZONE** who are currently recording their debut album for Raw Power Records.

● **MAYHEM** from Portland, Oregon have signed with New Renaissance Records. The band who were featured in MF15 have their debut album entitled "Burned Alive" released in June.

● **WHITE LION** has a new bass player in the form of James Lemenzo (ex-RONDIENELLI). **WHITE LION** is getting ready to do it's second album whilst the film "Money Pit", featuring the band, is now released in America.

● The track listing for the "Speed Kills II" compilation album has now been confirmed. Side 1: **AGENT STEEL** "The Calling/Agents Of Steel", **RAZOR** "Evil Invaders", **BATHORY** "Possessed", **HELLOWEEN** "Ride The Sky", **LIVING DEATH** "Hellpike" (re-mix version), **SODOM** "Sepulchural Voice". Side 2: **WHIPLASH** "Warmonger", **IRON ANGEL** "Rush Of Power", **DESTRUCTOR** "Pounding Evil" (new version), **ONSLAUGHT** "Fight With The Beast", **BRAINFEVER** "Brainfever" (re-mix version) and **ANTHRAX** "Gung-Ho". Compiled by **METAL FORCES** in conjunction with Music For Nations' Mark Palmer, the album is scheduled for release on the Under One Flag label in May.

● California's **STILETTO** have signed to Mausoleum Records who release the bands debut EP "Blame It On Youth" later this spring.

MONROE

● **MONROE** are back from the dead and currently doing the New York club scene again. They are now managed by Bob Reiss. The band recently completed their video for "Won't Last Forever" and are also demoing at Atlantic Studio's for an album. David Krebs is interested in the band from the Leiber/Krebs company.

NEWSNEWSNEWSNEWSNEW

● **WRATH** who have just released their debut album "Fit Of Anger" in the US on King Klassic Records, have replaced Rick Rios with drummer Mike Fron. As a follow-up to the album the band are planning to release a new EP in the near future that will feature three live tracks plus one new studio song.

In the meantime King Klassic Records are planning a whole string of new releases over the coming months including albums from speed thrashers **RABID** "Battle Panic", Italian metallists **SHINING BLADE** "Touch The Night", the new album from England's **BITCHES SIN** "Invaders", **WINTERHAWK** "Voyagers Hiding In Time", **ANVIL CHORUS** "Thought Crimes Vol.1", the debut album from US thrashers **SACRILEGE** and a new album from **HELLCATS** "On The Skyway" who feature 3 ex-STARZ members. Speaking of STARZ the Waukegan, Illinois based label will also be issuing a "Buy Or Die" compilation series of which the first release will be "Lost In Space" featuring 12 previously unavailable STARZ tracks recorded around 1981.

● Swiss metallists **APOCALYPSE** who were featured in issue No.15 are currently searching for a new lead singer. Anyone interested should write to: APOCALYPSE c/o Pierre-Alain Zurcher, 14 Ch.de la Caroline, 1213 Pt. Lancy, Geneve, SWITZERLAND or phone (22) 920658.

● **NASTY SAVAGE** have replaced bass player Fred Dregischan, who seriously injured his left arm in an accident, with Dezso Janos Istvan Bartha III.

● **ELIXIR** now have an official international fan-club. Anyone wishing more information should send and SAE/IRC to: "The Legion Of The Eagle", c/o Seymour Mincer, Flat 4, 33 Malmesbury Road, South Woodford, London, E18 2NL, ENGLAND.

● Germany's **HELLOWEEN** and **GRAVE-DIGGER** are due to play a number of UK shows during May. Dates are still being finalized but one show already confirmed is at the Hammersmith Palais in London on May 15th where Switzerland's **CELTIC FROST** will be headlining.

Following their Hammersmith Palais show **CELTIC FROST** will be leaving for New York to start the U.S. leg of their "Tragic Serenades" World tour with Canada's **VOI VOD** in support. The dates so far arranged are as follows: L'amours, Brooklyn, NY May 16th, L'amours, Brooklyn, NY or Irving Plaza, NYC 17th, City Gardens, Trenton, NJ 18th, Boston MA 20th, Living Room, Providence RI 21st, The Church, Montreal (Canada) 23rd, Concert Hall, Toronto (Canada) 24th, Sun Ship, Buffalo NY 25th, Penny Arcade, Rochester NY 27th, Newport, Columbus OH or Variety, Cleveland OH 28th, Peabodys, Cleveland 29th, Blondies, Detroit 30th, Metro, Chicago 31st, Eagle Club, Milwaukee June 1st, Rainbow, Denver 3rd, Rainbow, Denver or Salt Lake City 4th, Pine St. Theatre, Portland 6th, Seattle 7th, Ruthies, Berkeley CA 9th, Keystone, Palo Alto CA 10th, Stone, San Francisco 11th, Los Angeles 13th, San Diego 14th and Long Beach CA 15th. The above dates have still to be confirmed so please check with the venue before setting out on a long journey.

Further dates are being planned for Arizona, Texas, Georgia, Florida and along the East Coast before ending the tour back in New York.

Incidentally **CELTIC FROST** are currently in search of a second guitarist. More news on this and the bands new "Tragic Serenades" 12" EP in the next issue.

SABINA [HOLY MOSES]

● German speed metal merchants **HOLY MOSES** who are fronted by female vocalist Sabina ClaBen have their first album "Queen Of Siam" released by Y.U.P. Records in May.

● World Metal Records are presently putting together the "Iron Tyrants Vol.II, Waging War" compilation. Bands so far scheduled to appear on the album are **JAG PANZER, DEVASTATION RUN, LEVIATHAN** and **ALIAS** who were formerly known as BLITZ (featured in MF16).

The Californian based label will also be releasing "Iron Tyrants Vol.III, European Blitz" towards the end of '86 featuring eight of Europe's heaviest bands. European bands interested in appearing on the album should send a tape, photo and biography - to arrive before June 15th - to: World Metal Records, 2554 Lincoln Blvd. No. 406, Marina Del Rey, CA 90291, USA.

HELL

● Derbyshire metallists **HELL** are currently seeking a replacement for synth/gutarist Kev Bower who has recently left the band to get married. Anyone interested should send details and demo to HELL c/o Dave G., 43 South Street, Riddings, Derbyshire, DE55 4EJ, ENGLAND.

● German band **AVENGER** have changed their name to **RAGE** and signed to Noise who release the bands new 12" EP soon. Noise will also be releasing the new album from Houston's **HELSTAR**, entitled "Remnants Of War" throughout Europe in May. The album, released in the USA by Combat Records, was reviewed in MF15.

● **STRYPER** appear to be bound for Europe. Plans are afoot for a headlining tour including a possible date at Hammersmith Odeon in May/June. Watch out for flying bibles. Crash-helmets are advised!

● **AT WAR**, the Virginia Beach based speed metal trio, featured in MF12, have their debut album entitled "Ordered To Kill" released by New Renaissance Records in May.

● **GRIM REAPER's** third album will be entitled "Rock You In Hell" and is scheduled for release in the UK by Ebony Records in late May/early June.

● Neat Records' **ATOMKRAFT** have replaced Tony Dolan with lead vocalist/bassist D.C.Rage who is better known as ex-AVENGER drummer Gary Young. The band release their new single at the end of April.

● Ocean Records are a newly formed HM label from Chicago whose first signing is local glamsters **DIAMOND REXX.** The bands debut album "Land Of The Damned" will be released early this summer. Meanwhile Ocean Records are on the look out for new acts and any interested bands can send tapes and photo to: Ocean Records, P.O.Box 6858, Chicago, IL 60680, USA.

● **WAR MACHINE** have signed to Neat Records and have their debut album "Unknown Soldier" released in June.

● **DEUCE,** the speed metallists who hail from the Balitmore, Maryland area have changed their name to **TENSION** and signed to Torrid Records. The bands debut album will be entitled "Breaking Point".

● **THOR** guitarist Steve Price has just finished recording his debut solo EP at Tally Sin/Kingdom Sound Recording Studios in Long Island, New York. The EP contains 6 tracks; three instrumentals and three songs that feature ex-WORLD WAR III vocalist Tipa Sparrs. Meanwhile Sparrs new band have been recording their first demo.

● Swedish heavy doom metallists **CANDEL-MASS** have signed to Black Dragon Records and release their album entitled "Epicus Doomicus Metallicus" at the end of May.

● Cult U.S. metal band **RIOT** are apparantly reforming in Los Angeles. Drummer Sandy Slavin is the instigator behind the reformation. Mark Reale is apparantly involved but there seems little hope that the band's former vocalists Guy Speranza and Rhett Forrester will be involved.

● The newly launced Belgian label Whiplash Records release the debut album from Italy's **SABOTAGE** in May. The label has also signed Belgian speed metallists **TRIAL** whose debut vinyl offering is released in October.

● Ex-CITIES and NUCLEAR ASSAULT drummer Scott Duboys is looking to join a professional HR/HM band and is willing to relocate if required. Any bands interested can contact Scott by writing to: P.O.Box 183, Vanderveer Station, Brooklyn, NY 11210, USA or phone (718) 338 7579.

MASTERS OF METAL

METALLICA

LARS ULRICH Gives BERNARD DOE The Latest News On METALLICA's Rise To Stardom

Regular MF readers will know that METALLICA's rise to fame has been well documented in these pages over the past three years. But while few people would deny that METALLICA have been responsible for changing the whole way of thinking of the metal underground, not to mention the direction of 75% of new bands forming in every corner of the globe, there has always been this strong doubt among many whether METALLICA's brand of raw, aggressive, un-compromising mayhem would actually appeal to the mainstream metal audience? Well surely the release of "Master Of Puppets" has dismissed the claims of even the bands strongest critics.

Not only, in musical terms, is "Master Of Puppets" their most non-commercial offering to date, but as I write the album sits proudly at number 31 in the U.S. Billboard Album Charts having sold in excess of 300,000 copies after only four weeks since its release. So with sales of both "Ride The Lightning" and even "Kill 'em All" on a sharp increase and a U.S. support tour with OZZY OSBOURNE well on its way, it must be correct to say that, in the States at least, METALLICA have arrived in the big time.

Just before the band set off on that OZZY tour I spoke to drummer Lars Ulrich for the annual MF METALLICA up-date on the past years events, and the obvious starting point of conversation was "Master Of Puppets". But why was there such a long delay before the album was eventually released? "I don't think there was ever a delay. With this album it was the first time that we've been recording in the studio where there hasn't been a big red cross on the calendar saying 'the album <u>has</u> to be released on this date', because of the financial restrictions. So this time I guess we took advantage of the situation and took our time making sure everything was as good as we could get it under the circumstancess. I mean a lot of bands go into the studio; find the right guitar or drum sound and then bash it out, particularly with the first album. But if you listen to "Master Of Puppets" you can hear a lot of different moods and feels, so sometimes we would work for maybe one or two days on just getting the right guitar sound for a specific part of a song."

You had the album mixed back in the States by Michael Wagener. That wasn't originally planned was it? "No it wasn't. Because we had spent so much longer on recording than we originally thought we would, it meant we got to December 26th - the last day of recording - and we still hadn't begun mixing the album. We then had to return to the States because we were committed to playing gigs in 'Frisco, so we couldn't mix the album until January, by which time Flemming Rasmussen, who produced the album with us, already had other commitments. So this is where Michael Wagener came in."

As with "Ride The Lightning", "Master Of Puppets" was recorded at the Sweet Silence Studios in Copenhagen. Was there any particular reason for using the same studio again? "Well James and I did go to L.A. on an exploratory trip to try and find that one studio that said METALLICA on the door but it wasn't really to be found anywhere. You see the studios in L.A. are very business like places where you get all these hit bands coming in to record singles all the time, and for us to work for a long period of time in one of those sort of corporate atmospheres just wouldn't be happening. So eventually we decided to go back to Copenhagen."

Why did you include another instrumental - "Orion" - on the latest album? "Why? Because we run out of lyrics - Ha Ha! Actually "Orion" is bits and pieces of other songs thrown together. The bluesy, moody part in the middle was originally the tail end of another song, but we felt that it was so strong that it could be the basis of an instrumental as words wasn't really needed. So we built the whole song around that middle part and as an instrumental I think it works really well. I don't know what you think?" Well personally Lars I think it's the weakest track on the album as "The Call Of Ktulu" was on the "Ride The Lightning" album. Not that "Orion" is crap or anything it's just that compared to the rest of the material I feel it lacks that normal METALLICA drive. "Yeah it's definately the most different track on the album and I think it will be like "The Call Of Ktulu" where the people either really like it or think it's just too much."

Musically the new album is pretty varied and some people may say that you've kept your options open by keeping some of the thrashier material just to please your hardcore fans while at the same time continued to experiment in the hope of gaining a wider audience along the way?
"Pleasing fans?.... well I don't know if people will believe this or not but we write and play for ourselves, we're not really conciously trying to please anyone else, we just go about pleasing ourselves and it just seems that we have a tendancy to please other people as well.

"It's great playing fast and getting a lot of aggression out, but it's possible to get that aggression and the power with the slower tempos as well. I think you can get a lot of power from emotion just like in that middle part of "Orion"".

After "Ride The Lightning" was released you got a lot of abuse from the so called hardcore fans who accused you of selling out by putting a ballad on the album. Did that worry you at all? "No, not at all. I mean what are we supposed to do? Just cater for a specific 200 people or so for the rest of our lives? We are playing in a band that is growing musically and keeps getting new ideas and to us, as long as we're powerful and have that energy and feel for our music, then it doesn't really matter what tempo we play at. People have their own opinions about our music and so do we; the only difference is we're the ones playing that music so I guess we have an advantage there!"

METALLICA played a few festivals in '85 like the "Monsters Of Rock" at Donnington and "A Day On The Green" in San Francisco. How did they go from your point of view? "Donnington was interesting because it was our first gig since the W.A.S.P./ARMORED SAINT U.S. tour earlier in the year so we were kinda rusty. British audiences though are strange. But once you've convinced yourselves that just because you're being bombarded with 2 litre bottles full of piss, mud and ham sandwiches doesn't mean that they don't like you and you've learnt to play your instrument while ducking and running away from things, then yeah and it was great and good fun.

"Then two weeks later we done the "Day On The Green" festival and I personally think that went a lot better, probably because the audience were more familiar with what we were doing."

You mentioned earlier that you went back to the States to play a couple of shows just after you finished the album; I imagine you were a little rusty after spending so long concentrating solely on the material for the album? "Yeah, well as I said we were in the studio until December 26th and on the 29th we had the warm-up gig for the New Years Eve show with Y+T and ARMORED SAINT and things were

METALLICA

Pic Peter Blake

CLIFF BURTON

LARS ULRICH

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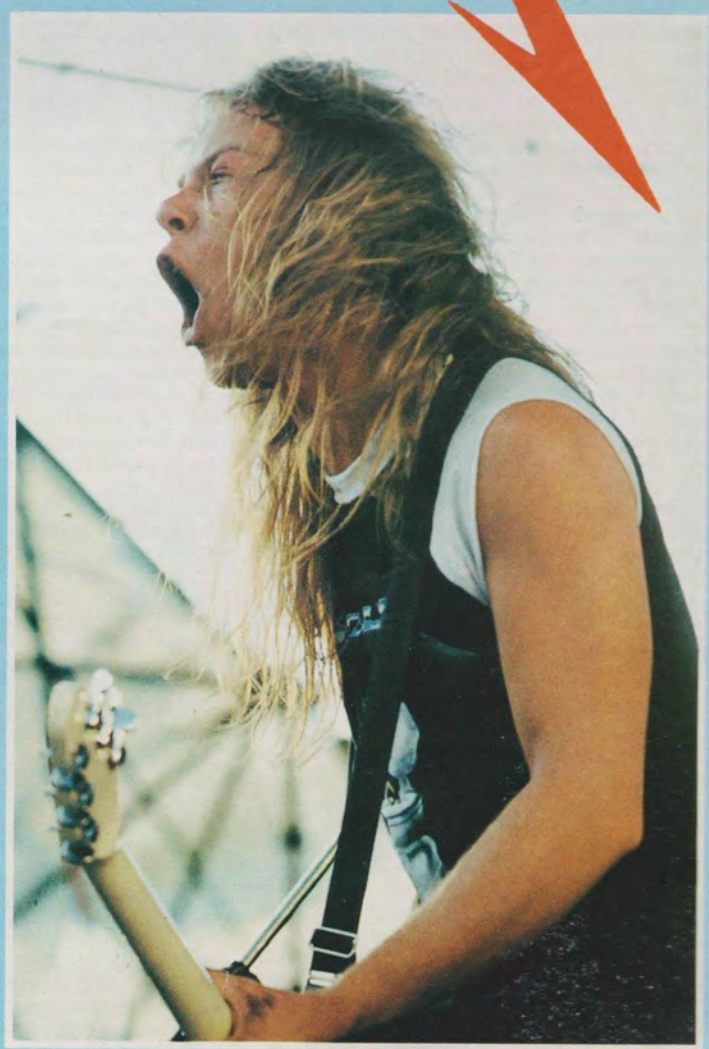
KIRK HAMMETT



JAMES HETFIELD

certainly not the tightest they've ever been. We were in the rehearsal room two days before the gig and we came to "Seek And Destroy" - a song we've played thousands of times - and we actually had to stop half-way through the intro because we didn't know what was going on! For over four months our minds had been totally locked in on those eight new songs, so the other eighteen songs or so that we'd done before were just not there.

"We done this gig on New Years Eve and because we were so untight we approached the gig more as a New Years Eve homecoming party for 4,000 friends rather than a real gig and what with the spirit of the evening it came off real well."

What other bands played that gig? "EXODUS, METAL CHURCH and MEGADETH which was like history in the making - having METALLICA and MEGADETH on the same bill!"

What do you think of Dave Mustaine's band. Have you listened much to MEGADETH? "That song "Rattlehead" is really good; I like that alot. I was expecting the first album ("Killing Is My Business...") to be a lot like METALLICA, but I think it's great that Dave's taken a completely different approach and tried to be totally different to anything we had done with him."

James' (Hetfield) vocals on the new album are definately his strongest yet. Would you agree? "Oh definately. There's even a place on the album where James does three vocal harmonies within a minute of each other! Ha Ha! But we made sure that they are so low in the mix that unless you know they are there then you probably won't even hear them.

"James' whole singing style has really developed him into a confident vocalist, and now he really is "singing" a lot rather than just growling like some of these other bands do; which just helps to make the whole album even that more powerful."

So I guess you've given up the idea of maybe adding a lead vocalist like you were thinking about doing three years ago? "Definately. We stopped pursuing that idea after we tried to get John Bush from ARMORED SAINT before we first came to Europe. You see when we came to Europe, things started really happening for the band and we became more confident at what we were doing and James got more confident as a frontman dealing with crowds and really we haven't even thought about adding anyone since then.

"Maybe we'll add some vocalists behind the Marshall stacks to do those vocal harmonies. Ha Ha! That was the funny thing at the Y+T show because behind the stacks they had two people doing backing vocals, I couldn't believe it. I've just lost a lot of respect for that band, a few years ago they were very happening, but now with all their make-up they look so weak."

How have Elektra been treating METALLICA in the States? "I can't say enough about how good they treat us. I know that people will say that I have to say that because they are the record company, but it really is true. You see Elektra know that we've sold around 300,000 copies of "Ride The Lightning", so they let us run the show ourselves in terms of music, the way we write the songs and record them. Because from their business point of view they know that they're liable to sell a lot more albums letting us do it our way than if they started f**kin' with us which could do more harm than good.

"All the advantages of being on a major label like the great promotions and the financial pluses are there, but they don't interfere with the musical side. Also our US manager Cliff Burnstein is well respected in the States because of his work with people like DEF LEPPARD, DOKKEN and AC/DC, so if he says to them don't interfere then they simply don't interfere.

"Another great thing about Elektra in the US is that, although they're a major label, they're not so big as you get lost in there; they treat everyone with the utmost importance and we know everybody at the label personally and it's like a family type thing.

"All in all I can't think of a better situation than what we have with Elektra in the States and Music For Nations in Europe, because I think MFN have proved in Europe that they're better than any major label."

What's the situation in Europe label wise, because "Master Of Puppets" is the last album for MFN under your present contract? "Yeah that's right. What it means is that we're free to negotiate in Europe from the next album onwards. But whether we decide to stick with MFN or go elsewhere remains to be seen."

So you're not stuck with Elektra in Europe then? "No, we're not stuck contractually with Elektra for anywhere other than North America, so we're free to negotiate for the rest of the world with whoever we want."

I'm sure you'll agree that the metal underground helped METALLICA in a big way early on in your career. What are your views on today's underground scene? "Well, these days there seems to be all these people that suddenly jump on something just because it's trendy, like going out and buying upside down crosses, spikes and whatever and listening to certain bands because they're new. I just think there's something wrong with this whole underground thing; not necessarily the bands but with these so called true metallists. I mean it's like "f**k this, f**k that, these people are posers" and it's just getting so f**kin' ridiculous. Whose to say whose posing or whose fastest? The borders seem to be so thin that it just seems impossible to pin any of it down anywhere and nobody really knows where those borders run.
With the underground you're either thrash or you're posing and there seems to be no middle ground. It's all a bit worrying."

Finally Lars, have you heard this band called DEFCON featuring one of your old acquaintances Lloyd Grant on guitar? "I know of the band but I haven't actually heard their demo."

Their biography says that Lloyd was an ex-member of METALLICA, is this true? "WHAT?..Ha Ha!..No don't get me wrong I'm just trying to think if METALLICA existed when I was playing with him? I mean I played with him for about a year and we played together with James a couple of times but I'm not so sure we were all in a band together that was actually called METALLICA. But anyway I wish him all the best because he's really talented and like a black Michael Schenker. Back then there were problems with people because of the fact that Lloyd was black, but to me he was just a great guitarist and it didn't matter if he was black, green, yellow or purple so I just hope something can happen with his band because he really deserves it."

Well if you want to find out more about DEFCON then check out our "Demo-lition" feature. But as for METALLICA, the show powers on. The OZZY support tour contines through to the end of August and then the band arrive in Dublin on 14th September to commence their headlining European tour - including five English dates - which ends in November with dates behind the Iron Curtain in Poland and Czechoslovakia. Support band in Europe will be ARMORED SAINT with a third band being added at some venues.

Following Europe there's a possibility that METALLICA will tour Japan for the first time before heading back to the U.S. for headlining dates, and then? Well as Lars says "We go back into the studio and start all over again!" Such is the demanding life of successful rock stars!

SWEET PAIN

Any guy who looks the way Corky Gunn does and ends up getting a special thanks on the Combat video "Ultimate Revenge" has gotta be cool. Anyway Corky Gunn is the lead vocalist in the latest bunch of party animals to hit our ears SWEET PAIN. Joining Corky, is guitarist Adrian Vance, bassist Derek Prestin and drummer Jamie Keane. I first received a advance tape of the bands debut album a few months back from Bernard Doe, who wisely shoved it in my direction. Anyway I lapped up the LP; it was trashy rock'n'roll in the style that only Americans can carry off. I dug "I Get My Kicks" with its wild rappin' a la Eric Moore style. You have to be in the USA to realise how true these sort of things are. Whether you like it or not, us poor Brits do not party, no matter how much we think we do. America parties more in one hour than Britain does in a whole week. Sad ain't it, maybe one day it will change. Anyway for anyone who has ever been to the US a song like "I Get My Kicks" really sums the whole place up. Other additions to the party include a cover of the STARZ tune "Subway Terror", the wild "Shoot For Thrills" and "Down On The Boulevard". Don'tcha just love the album sleeve as well? The L'Amours t.shirt, the STARZ tour jacket, the glitter and the glamour. An excellent summary of what's inside. Now on with the show.

To start off with I get Corky to scream down the rap from "I Get My Kicks" to test my tape recorder. The V.U. unit nearly exploded, that's cool. The first question I asked Corky was, how the band formed? "Well I put an ad in the paper and I got a group of musicians together. At that time the band consisted of myself, Adrian Vance on guitar, Kelly Nichols on bass, Ronnie Pyze on drums and we had another guitarist Scarlett Row. We first got rid of him and then we switched bass player and drummer until we got our present line-up.

"Then we done some demo's of "I Get My Kicks" and "Down On The Boulevard" and took them to Combat Records which they liked and signed us. We then did our first gig at L'Amours and at our second gig we opened up for Ace Frehley in front of 3,000 people - that was really wild. We did some more songs for Combat on demo's and then went in and did the album."

How did STARZ Richie Ranno become involved? "Well when I put the ad in the paper to form the band - I put STARZ as one of my influences, I then ran into Richie in a record store and I started talking to him. I told him I wanted to do a STARZ tune and he said he'd like to work with us. So we went over to his house and started talking and we chose a song. We were originally gonna do "Cherry Baby" but I couldn't cut the vocal. So we chose "Subway Terror". First we did some pre-production on the number and then Richie came in and played guitar and did background vocals. Later he came back and did the production on that cut too. Now we're like best of friends.

"The rest of our LP was produced by Eric Williams who is in a band called DANCING HOODS. I've known Eric for a while and he knew exactly what I wanted.

"It was a really screwed up way in which we recorded the LP. We would do two songs and then we would have to wait a week;

★SHOOTING STARS★

KELV HELLRAZER Parties With CORKY GUNN

boy it was a screw up. I went to LA and mixed the LP with a guy named Randy Burns. That helped a lot and considering all the hassles the LP turned out great."

Has the album served its purpose? "Oh yeah, it's served its purpose to get us the attention going and mainly it was just gettin a piece of vinyl out; that was the main object. I mean of course you'd always like to make it better but that's not always possible. We've started writing new stuff and it's a lot like AEROSMITH around "Toys In The Attic" time, it's really gonna be hot and bluesy."

Do you see the return of glamour type rock'n'roll in New York? "Well round about the time of their Epic LP HANOI ROCKS started happening, that's when we came out. We then started to go for that look; not that we went out of our way, it just came naturally. Then came CRUE and after these two bands came on the scene everybody wanted to be in a glam band. Now SWEET PAIN tends to go for a gypsy style look as opposed to the glam look, y'know, the leather, the fringe and the cowboy boots; a real AEROSMITH style look.

"As far as the rock scene goes in New York, well there is not a lot happening at the moment; there are only a few clubs to play out there at the moment. There's more of a scene happening in LA right now. Well I f**king hate LA. There are lots of kids out there with rich parents; they get all the best equipment and they can't play to save their lives."

What's your reaction to being on Combat Records a label more associated with thrash? "Well I have a lot of contacts in this industry and I could have definately got a major deal. But I figured why sign a major deal like a lot of bands have these days; whereby the label just puts a record out and they don't push it, they don't promote it or give you any tour support and you end up dying. Combat treat us real good and they're giving us a lot of help and support. They're really pushing the record.

"I figured you put out a record and like, you tout, you get a lot of press and you build up your following and then you can go to the major labels with something to bargin with. You can say you've done this and that, sold this many records. It's like having some leverage so you can get yourself a better deal. That's what MOTLEY CRUE and RATT did. You can't go in there with nothing because they will screw you.

"Originally when we signed with Combat we were gonna have a different label name like So And So Records a division of Combat, but it never happened and we just stayed with the Combat normal green label. As far as being on the same label with the other death bands; well they don't bother me. If they don't f**k with me, I'm not gonna f**k with them. Some of them are real nice guys but some of them are real arseholes. We aren't the only non-death band on Combat; there's T.K.O. and TOKYO BLADE. But we are the first act that they've signed with this direction and now they're thinkign of signing some more acts in our vein."

Which song on the LP do you think reflects the band the most? "I think it's definately "I Get My Kicks" that's just what we are about, going out having a good time, it doesn't mean you have gotta find a chick and get laid. You can still get drunk and party. That's gonna be the video by the way. The guy that's directing the video also directed the CHERRY BOMBZ video; his name is John Benson."

What has the band got planned tour wise? "Starting March 20th we're gonna be doing the mid-west, playing Chicago, Detroit, Cleveland and Columbus. Then we're gonna swing down and do Pittsburg, Philadelphia then the East Coast and also Florida. In May we're gonna try and pick up with a major band which is what we are negotiating now. I'm also hoping we can come over to the UK and play somewhere like the Marquee."

Finally I asked Corky what the bands future recording plans are? "Well in May we're gonna put a new 12" out. It's gonna be a picture disc with an interview on one side and a new song on the other. Then at the end of Summer, we are gonna do a new 12" EP. Which will be a taster for the LP in January. The EP will contain 3 new cuts in a real good picture sleeve". At that point I left Corky and he left a message for anyone who would be reading this article. "Buy our record because we need to eat!"

MÖTLEY CRÜE

NO SMOKE WITHOUT FIRE

MICK MARS of MOTLEY CRUE Is Given The News About The Band's Latest Award. DAVE REYNOLDS Gets Some Answers. Painless? Read On . . .

BEHIND THE SCENES: MOTLEY CRUE are probably more loathed than RATT by our hardcore readership. The band you love to hate have picked up our coveted 'Most Ridiculous Thing In Metal' award in our annual poll, stealing it away from the so-called 'ultimate rock magazine', who have won it since its inception.

CURTAIN CALL: MOTLEY CRUE were back in Europe with the "Theatre Of Pain" tour and packed out the wood'n'cement concert halls around this continent. So why not check 'em out?...

ENTER STAGE RIGHT: MOTLEY CRUE tour manager Rich Fisher asks me what I wanna drink. It's only four in the afternoon, a little too early for alcohol. "Er, I'll have a coke please...." "Hey Dave! C'mon this is the CRUE! Have a vodka or somethin'!" I settled for a beer.

SHOWTIME: MOTLEY CRUE guitarist Mick Mars has been elected to talk to MF. Tommy Lee and Nikki Sixx are doing a Music Box interview for cable TV, across town. Vince Neil meanwhile, has a couple of phone interviews lined up. And so, possibly the most controversial (sic) interview in the history of this magazine is undertaken in the hotel room of Mick Mars, somewhere in the tower block of a very posh establishment just round the corner from Harrods.

MOTLEY CRUE. Ah! What a name! It fair rolls off the tongue with the force of an atom bomb. Despite being dismissed by a great many of MF's regular readers as "faggots" or "posers", these guys are the biggest name in US metal today. This quartet are MEGA stars, they're household names, they're showbiz. Vince Neil, Tommy Lee, Nikki Sixx and Mick Mars are also a nightmare from Hollywood 'n'vine to parents and the subjects of sordid sex fantasies in the depraved (but healthy!!) minds of million upon million of cute, American teenage girls. I know of at least one female who would bear ten of my children just to possess one of the CRUE guitar picks I have in my collection! Heh! Heh!!

Yet MOTLEY CRUE's stardom started just like the majority of other bands in this magazine. They recorded a demo tape, released a promo single followed by a self-financed album. The album get's picked up on by the European press and CRUE get signed to a major label. The band go out on tour with big names. They've got it. Yeah, CRUE have just had it as hard as anyone else - only they got lucky - they'd got the right breaks.

Not being one to beat around the bush, I admit I like MOTLEY CRUE and I have done ever since I saw the very first picture of them ever printed (in Sounds). I was then lucky enought to be given a copy of the Leathur Records album by Greenworld and even a very rare cassette version which has a slightly heavier mix, but I was foolish(?) enough to give that away to Steve Hammonds!! I've been following 'em ever since. Y'see I like bands like CRUE 'cos I first took an interest in music in the glitter era of '73/'74 when T-REX, SWEET, SLADE, ALICE COOPER et al were stomping the charts, and even now that I'm into my quarter of a century on this fair planet, I still haven't forgotten those initial influences. CRUE appeal to me.

So Mr. Mick Mars and myself are seated high above London. I break the news gently. Mick, I've gotta tell ya that you've won MF's "Most Ridiculous Thing In Metal '85" poll category! "Us? Really? Ha! Ha! Ha! Ha! Well, I guess if they don't like us they're at least aware of us!"

Mick was aware that your favourite metal mag caters a great deal for the hard-core brigade and that we're known for uncovering many a fine thrash metal outfit, so what does he make of it all? "Well some of it's good, there are some bands that are trying to ruin a good thing though, by just coming

MICK MARS

Pic Tim Keenan

out with bullshit. If there are new bands coming out who wanna play speed metal then they should take some lessons! I love MOTORHEAD and stuff but some of these newer bands just don't know how to do it right. Keep practising I guess!"

Before you came over to do the UK tour you played in Germany with RUNNING WILD as support, that was a real cross-section of bands, they're a great deal heavier compared to CRUE. What sort of a reaction did you get from the people who had come to see them? "We got a really good reaction. Most of the German metal bands are real, real heavy. Have you heard HELLOWEEN? They're real good and they've got a great album cover!"

Further discussion into the subject of thrash metal proved that neither of us are fanatical about the scene as much as, maybe you or our Editor... what's more, the thing I like about CRUE is that they attract loads of girls! (This reminds me of somehting CASTLE BLAK's · Regent St. Claire said to me recently upon reading the message on the "Metal Massacre Vol. 7" album. "I think we'll put a message on our next record thanking all the thrash metal bands for sending all the women to our shows!") Anyway Mick, women at Crue shows? "Oh yeah! They're all really good looking too!! I guess our music and the way that we look attracts the girls rather than a group of guys with T-shirts, Levi's and a bullet belt. There's nothing wrong with that but I like our image better."

I notice that you've veered away from the studded metal image and pursued a more glam look. Why's that? "Actually we haven't really changed that much. Instead of using studs we're using rhinestones and it's just to be different. I still wear leather on stage and so does Vince, Nikki's about the only one who doesn't. We've only changed to rhinestones because, I don't wanna say to keep a step ahead or starting a new trend, but I think kids could get tired of seeing bands with leather jackets with studs all over and all this - like watching the same movie over and over with different actors."

But I think you are going to start a new trend, because when you unveiled the 'clothes as weapons' look, countless bands copied you and I think you'll start a whole new glamrock look with this image. "The thing is we like to keep things interesting for the fans, I'd still play the same with a jock-strap on! If people have to copy it that's up to them."

Your "Theatre Of Pain" album seems to have met with mixed reactions over here at least. I think it's pretty good but a lot of people I know - who are CRUE fans - think it sucks, yet the band thinks it's the best record CRUE have done? "It's a matter of opinion. I've heard people say it sucks and that we've wimped out or whatever, that's totally wrong, I mean listen to "Louder Than Hell" f'instance. "Smokin' In The Boys Room" was kind of a freak thing 'cos we were doing pre-production and one day we felt like trying it for the f**k of it - we did it - liked it and threw it on the LP! I don't really see anything light about the album at all, it just sounds better and it's better quality too."

Judging by tapes I've heard of you from your American tour the band seems to be playing a lot better on stage too! "I owe a lot of my sound now to my guitar tech (Robin 'Rudy' Leiren) who used to be Eddie Van Halen's guitar technician for eleven years. When VAN HALEN had the break-up with David Lee Roth, Rudy needed a job so he came to work with me. He came and took my amps and I don't know what the heck he did to 'em, but wow! He took 'em to this guy Jose and... I could go on and on about how much my tones and stuff have changed, but I owe it all to Rudy! He's really brilliant!"

You've never been one to go for effects'n' pedals'n'shit have you? "No, I just go through the amp. All my effects are done from the mixing board at shows, like I use a panning effect and they go from side to side with a little split, so I hit a note and the next note will come out over the other side so it's kinda like an echo."

For MOTLEY CRUE's UK tour, the once mighty CHEAP TRICK were playing support - a band who used to be as big as CRUE are now in the United States, and a band who have always maintained a cult following in this country with those old enough to remember when they were popular.. like me! CHEAP TRICK have always been one of CRUE's favourite bands, so this is another case of 'Gods playing under disciples' in true IRON MAIDEN/WAYSTED tradition! Mick: "It's a real turnaround! Years ago when I was playing in Top 40 bands I used to play their songs, and it's a real blast to be actually playing on the same bill as them. It's funny you mention WAYSTED 'cos Pete Way is like a hero to Nikki too".

It's funny that both MOTLEY CRUE and IRON MAIDEN have the bass player as the main songwriter - with both bands being so big worldwide? "Yeah, it is pretty strange. Lately though we've been pretty much collaborating between the four of us, it's just that Nikki had this backlog of songs that sounded good, so we used 'em instead of wasting time by sitting around for years writing songs."

There's still a couple of songs from pre-"Shout At The Devil" demo's that you've never put on vinyl. "Yeah but they're running around somewhere on bootlegs'n'stuff! I've found so many bootleg albums over here in Europe!"

Do you have the "Hate Into Fire" album? It's really good quality, recorded from a radio broadcast in Phoenix in 1984. "No I don't have that one yet. Oh no! I know the one - a King Biscuit Flower Hour! There's so many different ones over here! When we were in Germany this kid came up to me with a bootleg CRUE album he wanted me to sign (Mick obliged) and I asked him if I could have it but he said no 'cos it had taken him six weeks to get it from Japan - it had been recorded at one of our Japanese shows!"

With all these bootlegs appearing are there any plans for an official CRUE live album? "We've recorded two shows in the US but I don't think we'll be coming out with a live album in the near future. I want to do a live album but the timing has to be right."

Yeah, you've really gotta do another studio LP first. "After this tour we take about a month off, then we go into the studio and rehearse new songs."

What about putting a video out on the market? RATT's is doing really well here. "What we wanna do is something really different 'cos when you stick on video's you just usually see the band playing they're all pretty much the same. We haven't started planning anything but I'm sure there will be something like that coming up."

Have you seen Ozzy's "Shot In The Dark" video? It's good! "No, I haven't seen it yet but he's always been amazing with things like that. Ozzy's great, he's amazingly great!" The turning point for CRUE on the road to fame was when you supported Ozzy in the US, wasn't it? "Yeah, I guess so!"

One thing I can't understand is why you're getting constantly abused for being satanists. Can't people see that the lyrics to "Shout At The Devil" are AGAINST 'The Devil'? "There's people in the States like the Washington Wives who don't have anything better to do, so they pick on something the youth enjoys, instead of channeling their energies into how we're gonna feed the starving. It's too big for them! I just think they're suffering from Rectal Cranial inversion!"

These days the hottest news story on CRUE is due to Tommy Lee's forthcoming wedding to Hollywood TV honey Heather Locklear of Dynasty and T.J.Hooker fame. Even 'The Sun' got in on the act over here with an 'exclusive' centrespead full of bullshit about 'The Wildman of America's number one bizarre heavy metal band' who is "covered in tattoo's" and "wears his hair in a pony-tail". Really? Mick told me that Heather had come over to Germany with Tommy but had to go back to the US to film more Dynasty stuff. Actually I knew that she hadn't arrived in London because when I asked at reception whether CRUE's record company PR lady had got there before me, I was told in a smug manner that no women were with the group. "All men, at least we think so!" I told this story to Mick, who had this to say. "What are we here for? To trash the f**kin' hotel? I got better things to do!"

But do you ever get to the point where you sometimes wanna do it? "Sometimes, if I get really drunk and I'm pissed off at the way the hotel staff treat me - some treat you like a piece of shit - I have to do something, but it's really subtle, something you have to look for!"

At this point I gave Mick a few tips on sabotaging bathrooms - equally subtle - that he'd never heard of before. So, hotel staff, don't piss him off!!!

The new MOTLEY CRUE album should be recorded before June. We all know why, but I'm bloody sick of reading about that in every CRUE article I've read since. That's why you're not reading about it here. I tried getting some song titles out of Mick, but all he did was laugh and say, "We've got a great deal of new songs, but the element of surprise is always the best."

This time round the band didn't perform any new material, apart from old CRUE stage fave - a cover of "Jailhouse Rock" which is supposed to be on the new album as a live track. Back in '84 CRUE premiered a rather blueprinted version of "Raise Your Hands To Rock" which sounds a great deal better on the "Theatre Of Pain" album. Mick agreed that it was a mistake. "I was against doing that song but I relented because the alternative was "Merry-Go-Round"!!"

I read in an American magazine later quoting Vince on saying that CRUE would never play new stuff before the US fans heard it. I was highly amused! That was in a teen mag called "Rock Fever", I couldn't help asking Mick how he felt about seeing CRUE in just about every US rock mag EVERY month - particularly "Hit Parader"? "I don't know - but give the kids a break, I'm sure they don't wanna read about MOTLEY CRUE all the time. It's great from a band point of view to see how popular we are but there can be overkill."

So just what the hell are MOTLEY CRUE doing in METAL FORCES? Well for a start, we're not a US magazine, even though we're very popular Stateside thanks to you, and secondly we've never done a feature on them before. Thirdly, I couldn't resist doing something on the band our readers voted the most ridiculous thing in metal!! As Mick said earlier, if you don't like CRUE at least you're aware of them - which reminds me, I forgot to show him the "Poser Sacrifice" lyrics by INTENSE MUTILATION! I'll be the first to admit that musically they're nothing truly amazing (unlike RATT!) but they're a great live spectacle, do have some good songs, a superb drummer, a real slut of a bass player and a guitarist who wants to "F**k Tabitha - she must be about twenty years old now!!" when we caught the last few minutes of a "Bewitched" repeat on the TV! I sincerely hope that MOTLEY CRUE stay a live wire arena act for many years to come. End of sermon, normal MF transmission is resumed on the next page.

VIRGIN SAVAGERY

The Very Noble DAVE DEFEIS Tells DAVE REYNOLDS About The Return of VIRGIN STEELE

In these times of intense as hell thrash can anybody remember way back in 1982 when VIRGIN STEELE released their debut album? Well it may surprise you to learn that despite a two year absence since the band's second album "Guardians Of The Flame" the band are still going strong and still as original as ever.

Now Jack Starr-less, VIRGIN STEELE have recently put out their third album, well, it was released at the tail end of last year to be exact, titled "Noble Savage", released on Cobra Records who just so happen to be PILEDRIVER's label too. VIRGIN STEELE haven't appeared in MF's pages since our debut issue. At that time David Defeis vocalist and then guitarist Jack Starr were interviewed by Steve Price. Since then Starr quit the group and appeared on Issue 9's cover with a bevy of young ladies and VIRGIN STEELE recruited a new axe attacker by the name of Edward Pursino. So why has it taken so long to get a new album out? I spoke to David Defeis and he gave me the answer and more. Read on!

"The first thing we had to do was settle the dispute over the name with Jack. When he left the band he'd gone and copyrighted the name! Jack was claiming the name was his and he actually went over to Paris to do that "Breaking Sound" festival as VIRGIN STEELE and bombed which embarassed us. Anyway we finally sorted things out.

"Ed's actually been in the band since the summer of '84 when Jack left, and we've actually been involved with Cobra Records and Zoran Busic since Jack was in the band because we had records put out in Canada on his Maze label (who also handle SAGA! In fact Zoran used to manage them too!). Cobra Records is our kinda custom label. Actually I've just produced the new PILEDRIVER album "Stay Ugly" which will be out soon on Cobra."

David was the guy responsible for producing "Noble Savage" as well. If you read the last issue's mammoth new "Metal On Vinyl" guide you'll have noticed I wasn't overkeen on the record's production. "I guess you like heavy guitars eh?", he laughs, "we go for more of a drum/vocal emphasis. If you've noticed, Ronnie James Dio never mixes the rhythm guitar up either, neither did LED ZEPPELIN 'cos Jimmy Page never went for the rhythm guitar high in the mix".

I notice there's a couple of kinda airplay-orientated songs included on the album, in particular the excellent "Evil In Her Eyes" which is probably my favourite track? "Yeah some of the things are, but I think we have a nice variety on the record, with tracks that have that commercial edge but also the usual VIRGIN STEELE epic's too. We feel it's a well rounded album and the next one will continue in that vein with a good balance of material."

Is that your sword on the album cover David? "No it's not! we had problems getting it to Canada where the photography was done and it would've been too big for the guy anyway, so we had a smaller replica made just for the album cover."

When can we expect to see David, Edward, Joe O'Reilly(bass) and Joey Ayvazian (drums) on tour, live without a net? Well that all depends on how record sales go. David hopes the band will be able to secure UK and European release for "Noble Savage". At the time we spoke, Music For Nations were apparantly showing interest. ("Virgin Steele" and "Guardians Of The Flame" were both issued on the label in the past).

"We always felt our strongest support was in Europe", says David, "New York bands tend to have a more European sound. VIRGIN STEELE sound more like a European band, possibly because our roots lie with QUEEN, LED ZEPPELIN and RAINBOW....."

But Jack Starr told me that you, personally, were a great ANGEL fan and sought to emulate Frank Dimino?! "Ha! Ha! Yeah, I liked ANGEL and Frank Dimino's voice but he's just one of the singers I like, I've never sought to emulate him just like I've never sought to emulate my favourite singer who is Freddie Mercury of QUEEN!"

I've heard you're getting into production in a big way? "Yeah, as I told you I've produced the new PILEDRIVER album and also another band who'll be releasing their album on Cobra, and that's a band called EXORCIST." (Zoran Busic told me that this mob are pretty thrashy - watch out for 'em) David has also gotten involved with one of Bernard Doe's "Demolition" raves - DAMIEN THORNE; "Yeah I've just re-mixed their album 'cos it was really poorly recorded when it was first done." There's another metallic tip for ya, but don't forget to look out for VIRGIN STEELE too, they go back into the studio - "After a very trying year in '85 - we're very grateful to Zoran for his support" - in May to record a brand new album. I'll look out for it, how 'bout you?

WARFARE

NEW LP Metal Anarchy

Produced by LEMMY of MOTORHEAD

Metal Anarchy is the new L.P. out now by WARFARE on Neat 1029. WARFARE have been described as metal/punk/noise, call it what you will. We would like to thank our record company and publishing company but more so the people who buy our records. Fans write asking why we haven't toured yet, the reason is we can't find a booking agent. They sign commercial bands and book them tours, but describe us as a wall of noise which wouldn't be appreciated in small clubs etc., We have been together only 19 months and have sold 3 times the amount of records as our competitors of the same stature. So the time has come to play to people who want to listen and not for men in pinstripe suits with only financial gain on their minds. Warfare will play to people who appreciate it, even at your own birthday party (no venue is too small). We wouldn't ask for thousands of pounds like some pretentious bands and distance would be no object (U.S.A., Europe, U.K.). It would be kids playing for kids. This would be original and probably the first name band to do so. Write and tell us what you think of the records, idea etc., a reply can only be given to people booking the band. Please enclose a S.A.E. - I.R.C. to Warfrare Appreciation, 16 Henry Street, Shildon, County Durham. DL4 1JP, England.

King Diamond

DIAMONDS ARE FOREVER

BERNARD DOE Finds Out Why

When King Diamond decided to leave MERCYFUL FATE in April '85 it came as no surprise that his split also signified the end of a band who, at the time, were a major force on the metal underground and on the verge of international success, because for many MERCYFUL FATE was King Diamond. His dynamic stage presence and unique vocal style has made Diamond the most unmistakable character in heavy metal today and also help put Denmark on the HM map.

King Diamond's new self-titled band - featuring ex-MERCYFUL FATE members Michael Denner (guitar) and Timi G. Hansen (bass) along with new recruits Andy La Rocque (guitar) and Mikkey Dee (drums) - have already made their mark on the metal scene in a big way, releasing an excellent, albeit tongue in cheek, Christmas single, "No Presents For Christmas", and a stunning debut album "Fatal Portrait" on Roadrunner Records. King Diamond makes no secret of his interests in the powers of the unknown and in conversation about the subject will constantly refer to "The Satanic Bible" by Anton Szandor La Vey. Though Diamond feels that he is often completely misunderstood by the major music press, and still holds a grudge against Dave Dickson for his infamous article on MERCYFUL FATE a couple of years ago that made out King Diamond to be nothing more than a metal gimmick. But more about this, his beliefs and the new KING DIAMOND band later. Let's first find out more about the demise of MERCYFUL FATE and the reasons behind the split?; the first question I put to King Diamond during his recent promotional visit to London. "The main reason was because of one of the guitarist's Hank Sherman. We toured the States in '84 for two months and the way he was dressing up just wasn't fitting into the band. I mean he was wearing pink jogging suits and short trousers. Also he didn't want to do in-stores or interviews and we were just growing apart. He just did not have the right professional attitude.

"Then there was Hank's musical direction. We had both recorded some stuff for the next MERCYFUL FATE album and we were round my house listening to his tape and we all just started laughing. You see Hank's a big joker and we thought what we were hearing, all this over American commercial poppy music, was a big joke so we said "Come on Hank, play the real thing, this is just too ridiculous". But he was really serious and was offended by our reaction."

I'd heard that Hank had also been playing funk music, while he was still with MERCYFUL FATE? "Yeah, funk music was all he was listening to at home and he certainly wasn't improving as a heavy metal guitarist as he had no influence. You have to listen to other bands to be influenced. A lot of people say that they are original and not influenced by anybody, but everybody is influenced in some way by the music that they listen to. So Hank was listening to funk and there was no way he could keep up his speed or techniques from the old days.

"It even showed up live on stage when he used to go into his guitar solos. I had to actually pull him to one side and tell him not to play those funky riffs during his solo because I could see the faces of the audience who were wondering what the hell he was doing.

"So musical differences was the main reason. I can listen to the poppier stuff; I listen to all types of music, but I don't like to play it. Hank wanted the next MERCYFUL FATE album to have some more pop orientated/commercial tracks and thought it would make a great mixture with the normal heavier MERCYFUL FATE material. But I said no way, it would have been ridiculous to release an album with two such contrasting styles of music. So eventually I could see no alternative but to leave and I left MERCYFUL FATE on the 11th April 1985, the day after we had played at the Saga in Copenhagen. I rang the other guys up and told them of my decision and that was the end of MERCYFUL FATE.

"Hank and I are still good friends, we see each other and there are no problems and he's now playing the music he wants to play so he's happy, but in MERCYFUL FATE it was just not working out. He actually told us after the split that he'd been playing in MERCYFUL FATE for the last year only because he thought there would be some money in it; he didn't feel anything for the music anymore."

Wouldn't it have been easier to ask Hank to leave MERCYFUL FATE rather than leave yourself, forcing a split in the band then forming virtually the same band but under a different name? "Yeah, but as a band we wanted a better record contract than MERCYFUL FATE had. I'm not saying before that we had a poor contract, but it was only average and we wanted something better. We basically changed the name so we could start new negotiations with Roadrunner Records and we now have a lot better deal; all the percentages and advances were raised so we're pretty content now."

How do you feel about Hank Sherman taking the name FATE for his new band? "It's stupid. I feel sorry for him. At first he wanted to keep the complete name MERCYFUL FATE but we forbid that, because people would have thought that it was the old band and musically Hank's band is completely different. What's more the new KING DIAMOND will still be playing a lot of the old MERCYFUL FATE material when we go on tour. So this would have resulted in a lot of confusion.

"But even calling the band FATE is stupid because on one side you will have old MERCYFUL FATE fans buying the album who are gonna be disappointed with the more commercial approach that Hank is taking and on the other side there's the people who Hank is trying to reach with his new style, who will ignore the band because they know that it features the old guitarist from MERCYFUL FATE who they didn't like before anyway. So Hank is standing in the middle of nowhere really."

Hasn't Hank got a good deal for FATE with EMI Denmark though? "It's not really a good deal because EMI DENMARK have no power abroad whatsoever and Hank's discovered that out very quickly."

Although MERCYFUL FATE had a relatively successful US tour from a crowd reaction point of view, I understand you had quite a few problems with the tour agency in the States? "Yeah, the tour agency over there was absolutely ridiculous. We were promised before hand that they would only take their commission and the rest of the money would be waiting for us when we arrived.

"The prices were pretty good but not when the agency had

taken away half of it, because when we got over there we were told that there was various other expenses and the bills were sky high; we still haven't had a final account for the tour. So we certainly had money problems in the States but fortunately our merchandiser was really cool and we even borrowed some money from the Mafia in New York - our tour manager had some connections - but only for a few days!"

Who actually financed the US tour? "We did it ourselves. Combat our label in the States lent us some money which was much needed at the time and they done a really good job with promotions."

So you've formed the new KING DIAMOND band. How does it differ from MERCYFUL FATE? "Well the appearance on stage is a lot different, there's a lot more movement which is mainly due to the new guys in the band, guitarist Andy La Rocque and drummer Mikkey Dee. Mikkey is very much influenced by Tommy Lee's showmanship, and Andy is really moving about a lot whereas Hank used to stand around like a rock on stage. Also everyone is 100% into this project.

"The live show is gonna be built more with illusions and mystery than all this "Hail Satan" stuff like in MERCYFUL FATE. People will see me being burned alive before their eyes and won't understand a f**k what's going on. We're also gonna have these Roman pillars either side of the stage and this large gate is gonna drop down at the end of the show and the spikes are gonna go right through me; the lights go out and the audience won't know if it's an accident or what, until we come back and do the encore. We want to make the stage show a good horror story."

OK King, don't give too much away! Your stage show sounds very dramatic and obviously is gonna cost a lot of money, especially as you're planning on an extensive tour? "Well we've already contacted a company in Denmark called Scandinavian Stage Designers; they've constructed stages for ROD STEWART and a lot of other people and they're really experienced. They've told us that what we want will cost a certain price and it's acceptable to us; we can afford that, so we will definately have this stage set built."

Does the old MERCYFUL FATE satanic image fit in anywhere in your new stage act? "No, we're gonna put all that satanic stuff a little in the background. It will still be there in the lyrics although you would have noticed on the new "Fatal Portrait" album that we don't use the words Satan or Lucifer at all. That's because it's been misunderstood so many times before. It seems just natural that as soon as people hear those words they think of evil and some people won't even listen to our albums because of that. But for me the words Satan and Lucifer do not mean evil. I go by "The Satanic Bible" and I believe 100% in that. It was written by Anton Le Vay and two thirds of that book is pure life philosphy and the other third is pure magic. The word Satan for me has always stood for the powers of darkness and not a guy with horns in hell. I don't believe in hell or heaven. I believe in a place called beyond where I think we all go when our life is over here on Earth."

So you're trying to get away from the black metal reputation of MERCYFUL FATE by refining the lyrics. But you're still going to keep your make-up, which was more the FATE trade-mark than the lyrics ever were, so why are you keeping it? "Why? Because it has a very good effect on the audience. People like to be scared and I like to scare them, and that's possible with that make-up when you suddenly go towards someone in the front row and they back-off a little and are momentarily scared.

"Also with the new stage show - the magical stuff and the illusions - it will help if people can see my face further down the hall.

"I've always had make-up on stage. It goes back ten years when I just played guitar in my first band and was inspired by ALICE COOPER all the way."

But if you're gonna go on stage with this inverted cross on your forehead then you will immediately get people labelling you as Satanists and evil? "Yeah, yeah I know but I'm still gonna wear the crosses because I believe in what they really stand for. In the States because of their morality there was this big fuss about it with MERCYFUL FATE, but with FATE or us it's not dangerous really. The youngsters see it ten times as heavier in the movies with blood and gore and everything like in "The Exorcist" or "The Omen", and nobody walks out and kills somebody on the street because they've seen those movies. People just like to pin this evil tag on rock bands - just look at what happened to OZZY OSBOURNE recently."

Let's talk a bit more about the new members in your line-up. Drummer Mikkey Dee came from GEISHA another Danish band, but how did you get your Swedish guitarist Andy LaRocque? "Before Andy we had another Swedish guitarist Floyd Constantine, but two weeks before we were due to record the album we had to get rid of him because he was not dedicated enough; he was more interested in going to the bars in Copenhagen and watching girls than he was in rehearsing.

"Andy is a friend of Mikkey's and was working in Gothenburg. We phoned him one night at three in the morning and asked if he was interested in joining the band and if he could be in Copenhagen by ten the following morning. Anyway he caught a flight down and we first asked him to play a solo on the song "Dressed In White". So he listened to the song three times and then the first solo he played is the solo you hear on the album; it just fitted perfectly. Andy's a very nice guy with no show-off tendencies, he's quiet but on stage he's really wild which is perfect for the band."

The first KING DIAMOND vinyl release was the Christmas single "No Presents For Christmas". How did that come about? "One day I was playing some stuff on the guitar and I came in on one of those Christmas tunes by mistake. So I started playing it for a joke and Michael Denner started playing along with some silly stuff and said why don't we make a Christmas single; have some fun and show people that we're not just a serious heavy metal band. So we wrote the song developed from this joke but kept it a heavy, up-tempoed, metal song at the same time. I think the result is really good and I'm personally very satisfied with that song. It was also funny recording a Christmas song in the middle of June."

If you recorded the song in June, why was it released so close to Christmas, because I'm sure that most people missed out on it, unaware of its existence? "Yeah, you're right, but the new Roadrunner deal wasn't finalized until early December and the record was out on the 16th December, so they worked really quickly to get it released. But it will be re-released next year and will have a different b-side which will be a track not available elsewhere."

Your first gig as the KING DIAMOND band was at the Saga in Copenhagen. How did that go from your point of view? "We decided to play that gig just to see what we were like together on stage so we knew where we needed to improve before we went on tour. Then all of a sudden we heard that all these magazines were coming and we thought - Oh Shit! But the gig went really well; the audience loved it and generally all the magazines have given us a very good review and they loved the new material."

So why do you think that Howard Johnson gave you such a poor review? "I just don't know. I was so surprised when I saw it because we spoke a lot at the gig but he didn't give me the impression that he didn't like us, at all. The same with Dave Dickson. When he was at the Heavy Sound Festival in Belgium he told us that he loved what MERCYFUL FATE had done and was amazed at our show at the festival. He said that if he had reviewed our "Melissa" album then he would have given it the same great review that Malcolm Dome had. But then he gets back home and...well you saw what he wrote about us. Unfortunately I didn't get a chance to hit him back for what he wrote. I had written a four-page reply to his article on how he was contradicting himself, and I spoke to Malcolm who promised to print it if I sent it over, but they never did anything with it.

"As for what Howard Johnson wrote, well that was just ridiculous.

"It just seems strange that all of a sudden out of nothing, MERCYFUL FATE were not worth a shit to them anymore. We were No.2 in their Metal Chart with "Don't Break The Oath" just behind OZZY OSBOURNE's "Bark At The Moon" which meant we were selling a lot of albums in England, so somebody must have like the stuff we did. But anyway we've totally finished with them now, that's for sure." OK, moving away from that subject. You mentioned to me earlier that KING DIAMOND still intended to play some old MERCYFUL FATE numbers live. Which ones? "They'll mostly be the songs that I wrote like "The Oath", "Gypsy", "Come To The Sabbath" and "Evil". We're also be playing all the stuff from the "Fatal Portrait" album plus "The Lake" which is a track that will not be on any album, but it will be on the 'b' side of our next single which will probably be "Dressed In White". That will be released to coincide with our American tour in June."

Do you see a place for the KING DIAMOND BAND on a successful international level, competing with the major bands? Will there ever be enough people to take you that seriously? "Yes I do, especially with the new approach we're taking now, and we're really trying to open the gates to a bigger audience. No one can be offended by the new lyrics like they were time and time before."

Well despite the change in lyrical content I still feel that King Diamond will meet with a certain amount of abuse and criticism because of his beliefs. But hopefully this will not outshine the bands undoubted musical ability and a theatrical live show that promises to be the mose spectacular in rock music since the shock-horror days of ALICE COOPER in the early seventies.

By the time you read this, the KING DIAMOND band will have already started on an extensive European tour - a report in our next issue - although as yet no British dates have been finalized. In the summer the band will tour the USA, possibly with label mates CARNIVORE and WHIPLASH in support, before a visit to Japan towards the end of the year. During the tour it is expected that a 60 minute video will be made of the bands stage show for general release.

Anyone who has met KING DIAMOND will know that behind the make-up lies a sincere person whose every action is taken straight from the heart and I personally hope that his musical talents are rewarded with international success and he leaves his critics to choke on their own words instead of using him as a joke to prosper their own, pathetically selfish egos.

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DEMO-LITION

VIXEN

Now that the eyes have almost dried over the loss of TOUGH LOVE, there are rumours that the band might reform with ex-members of HUNTED. I mention TOUGH LOVE because hot on the heels of the Metal Goddesses, come VIXEN.

Never have I heard females so tight, I'm talking musical ability man. This is just too hot for me to handle. This is the biggie. When MFN's Mark Palmer handed me the tape he was panting and it was nothing to do with the new secretary! No, he was panting at the fact that MFN have just licenced the band from Combat.

So what else can I tell you about VIXEN? Well the band has been doing the circuit for two years, and have just been joined by ex-MADAM X drummer Roxy Petrucci. The rest of the band are: Janet Gardner (lead vocals/guitar), Jan Kuehnemund (lead guitar/vocals) and Pia Koko (bass guitar/vocals). Not only has VIXEN headlined in 38 states, as well as Japan, Korea and Guam, but they have also opened for NIGHTRANGER, CHEAP TRICK and YNGWIE MALMSTEEN.

So onto the music, and about time to I hear you cry. VIXEN come across as truly American influenced, being more akin to 1994, STORM and TORONTO than to GIRLSCHOOL and this is patently obvious as "Leave Me Alone" blasts open this 3-track magical demo. Janet Gardners highly melodic vocals kill and as for Jan Kuehnemund's guitar work? Well she's got to be the best female guitarist around at the moment along with POISON DOLLYS Gina Stile.

"Waiting For You" reminds me of PRECIOUS METAL with its commercial hookline while the final cut "You Oughta Know By Now" spits spine chilling class with a capital C. Betcha can't wait for the forthcoming EP - It's gonna be hot. Remember where you heard it first.

Contact: VIXEN, 15455 Glen Oaks Blvd., No. 129 Sylmar, CA 91342, USA.

KELV HELLRAZER

MAD REIGN

These guys boast former MERSINARY vocalist Ice in their ranks and he certainly has a most distinctive voice. The band, completed by Gregg Spellins (lead guitar), Brent Turner (rhythm guitar), Mark Campbell (bass) and Sean Antarus (drums), have just completed work on a 24-track demo, self produced at that.

The first track is a bit weird and doesn't really fit in with what MAD REIGN offer elsewhere. "American Dream" is kind of mid-paced heavy metal but with annoying vocals. However Ice makes up for this with some fine performances on the other tracks. "You Be The Judge" is excellent and more up-tempo that suits Ice's voice down to the ground. I really love this track, I've been playing it to death ever since, it's got some great guitar playing that reminds me of CULPRIT and, more tellingly, ARMORED SAINT. "Get Ready" and "Wham Wham" (not about those pop faggots!) are more of the same - hot'n'heavy. Good stuff, pity about the first track but worth investigation readers.

Write to: MAD REIGN, 1311 Crespi Drive, Pacifica, CA 94044, USA.

DAVE REYNOLDS

HOLY TERROR

Pic Vickey Miellie

HOLY TERROR is the band put together by lead guitarist Kurt Kilfelt following his split from AGENT STEEL last year. Joining Kurt are vocalist Keith Deen, lead guitarist Mike Alvord, bassist Floyd Flanary (ex-THRUST) and drummer Jack Schwartz (ex-DARK ANGEL).

The tape opens with a weird intro entitled "Blessed Sacrament" which blasts its way into the first track proper "Black Plague" and as you would expect the music is blatant speed metal which at times - especially on this first EXODUS inspired track - ventures into thrash territory.

The L.A. based band also put a lot of emphasis on mixing melody with power and this is best observed on "Distant Calling" where vocalist Keith Deen puts in a dynamic performance helping to give HOLY TERROR a distinctive sound.

"Guardians Of The Netherworld", the final number, is a little less frantic but still packs a menacing punch and ends the tape in fine style.

The band are currently preparing for their debut album although at the moment it's unclear if they actually have a record deal, but in the meantime a copy of the demo is available for $4.00 plus postage from:- HOLY TERROR, P.O.Box 204, 8500 Sepulveda Boulevard, Sepulveda, CA 91343, USA.

BERNARD DOE

AXE HERO

Shock-rock Italian style. Not having seen a photo of this outfit yet I can't say whether they look like dicks or look the part. I have seen a photo of their 'sex girl' they use at live shows and she looks pretty horny stuff... but then I'm bound to say that what with my reputation as resident sexpert on MF! Ha! Ha!

Seriously, AXE HERO sound OK, but, as with most Italian bands, are let down by some rather poor vocals, in this instance Mirko De Fox is the culprit. Their sound is much more metal than glam is usually, "It's Rock (Against All)" being in the TROUBLE/PRIEST mould. The production's not bad and brings out the best in the rhythm section of Cesco Evil Sex (bass) and David Johansen (drums - and obviously a NEW YORK DOLLS fan!) and the guitarist Dave Moby and Martin Martin can play a bit, but this is not what shock-rock is all about and the other two tracks just bored me shitless!

Apparantly the live show is outrageous and for adults only, probably like S.A.D.O. I wouldn't mind seeing photographic evidence 'cos with 'shock-rock' such as this they must have a good gimmick....

SALOON LIZZY - AXE HERO Fan Club, c/o Paul Blondie Gidoni, Via Sagaro, 36045, Lonigo, ITALY.

DAVE REYNOLDS

at last.... the uk thrashes back

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BLOODGOOD

Until fairly recently the majority of Christian rock bands were either KANSAS clones, non-descript AOR outfits or sounded like AC/DC. Although THE DANIALS BAND and BARNABAS do offer something different. It was, however, STRYPER who put the Christian rock system into overdrive with the commercially tinged metal madness, but where are the really heavy bands? TROUBLE, offer us a SABBATH style doom sound but nobody seems to understand that they're a Christian rock outfit. So how about Seatlle's BLOODGOOD?

Formed over a year ago by Mike Bloodgood (bass) the band consists of James Taylor (drums), Dave Zaffiro (guitars) and Les Carlsen (vocals). Since then they've released a promo single (Any chance of a copy, guys??) and have supported STRYPER at the Seattle Paramount Theatre, as well as playing their own shows in the area. Now is the chance for them to break out.

MF was forwarded a copy of their first demo, containing three tracks that are scheduled to appear on a soon-come album, plus one other (Which turns out to be the heaviest on offer!)

It's apparant on first hearing that Les Carlsen has a voice uncannily like Michael Des Barres, listen to the first track "Awake!" and you'll find out. The second track has a terrible falsetto intor and a really 'wimpy' title - "Accept The Lamb". I know it's all to do with Christianity but that's a touch too lightweight for a heavy metal band eh? However the track is a good mid-temp rocker with a great instrumental section near the end where James Taylor struts his stuff a little.

BLOODGOOD save the best for last though, as both "Anguish And Pain" and "Battle Of The Flesh" are belted out - the latter at times verging on near thrash pace, kinda like AVENGER with a better production. If I were the band I'd think again about not featuring this track on the forthcoming album - and I'm looking forward to that.

The demo cna be obtained by sending 6 US dollars (plus $1.50 if overseas) to BLOODGOOD, P.O.Box 6023, Bellevue, WA, USA. 98008-0023.

Any radio stations interested in the band can receive a copy only by sending a written request on official radio station letterheaded paper. Fanzines can do so only if they send a written request plus a copy of the fanzine itself. Such requests should be sent only to: 777 Tapes and Promotions, c/o David Muttillo, 612 Sidney Ave, Port Orchard, WA, USA. 98366-4553.

DAVE REYNOLDS

NUCLEAR ASSAULT

Hardcore thrash fans will need no introduction to this band. But to the non-converted I can tell you that NUCLEAR ASSAULT is the band put together by ex-ANTHRAX and part-time S.O.D. bassist Dan Lilker and also features ex-T.T.QUICK drummer Glenn Evans, guitarist Anthony Bramante and lead vocalist/guitarist John Connelly.

Entitled "Nuclear Assaults Next Demo" the bands latest offering is nothing less than intense thrash with "Radiation Sickness" and the aptly titled "Demolition" being the choice tracks.

The remaining tracks "Live, Suffer Live", "Betrayal" and the 30 second blur of "Hang The Pope" are equally as lethal and I'm certainly looking forward to hearing the band's debut album for Combat Records (being released in the UK by Under One Flag) due out later this year.

The demo is available for $6.00 including postage from NUCLEAR ASSAULT, P.O.Box 4164, Osbornville, NJ 08723, USA.

BERNARD DOE

BAD HEAVEN

From Houston, Texas comes a band founded on the real basics of metal, the "If it ain't heavy it ain't worth a f**k" attitude. BAD HEAVEN are very heavy and initial comparisons can be made to fellow Texans HELSTAR.

BAD HEAVEN have, in fact, been around since 1979, in one form or another, but it's only recently that they've really got their shit together and released an awesome demo, entitled "Crystal Dagger".

These guys are certainly on the way up and I challenge labels not to waste time on no-hoper thrash acts and sign this band up.

BAD HEAVEN comprises of Gabino Bustamante (vocals), Ed Reyes and Joey Benz (guitars), Myrna Samperi (bass) and Bobby Rodriguez (drums), a line-up that certainly knows how to produce some stunningly heavy, well crafted metal. The first two tracks crush through your amps and create havoc in your home, yeah, "Crystal Dagger" and "Metal On Metal" are hot indeed. "Demon Slayer" is slightly marred by Bustamante's falsetto screams but it's still a good track, kinda like MERCYFUL FATE actually, whilst "Fear No Evil" is full of ridiculously good axe-work and a slicing rhythm section. Get this demo at all costs.

To obtain the demo send $5.00 US dollars to Edward Reyes, 10012, Lucore, Houston, TX 77017, USA.

DAVE REYNOLDS

CHALICE

CHALICE are a 4-piece metal combo from New Jersey, featuring Mike Dworkin (vocals), Gregg Zobowicz (guitar), Fred Teschke (bass) and Phanel Chaffey (drums).

The bands demo features three fast cuts in the semi-speed metal style of GRIFFIN. "Seven Seas Of Rhye" opens the demo in fine style, with its sordid piano intro and then it's strictly all heads down with no holds barred, vocalist Mike Dworkin has a singing style not a million miles away from KING DIAMOND; which is really a bit of an acquired taste.

On "Reincarnation" the second cut, guitarist Gregg Zobowicz reminds me of QUEEN's Brian May. This number is much in the same style as the first track; basic bash metal.

"Egypt" the final song has more of a technical edge to it, but at the same time loses no power.

So all in all an impressive demo, although CHALICE could do with some better production next time around. The demo which goes under the moniker of "One Final Sin" is available for $4.00 from: Full Moon Productions, P.O.Box 1114, Laurence Harbor, New Jersey 08879-1114, U.S.A.

KELV HELLRAZER

DIAMOND REXX

Already METAL FORCES faves, Chicago's DIAMOND REXX caused quite a stir with their first demo; (see review in MF 15) securing a management deal and receiving endless amounts of letters from all parts of the globe. Now the jewelled ones have bounced back with a new two track demo which will be more representative of what is gonna be on the bands first LP.

I know this band kicks ass as I managed to catch them live in Chicago (see next issue for details).

The demo features "Up And Down" and "Cause I Wancha" and the main difference here is the much improved sound quality from the first demo. Also the band have turned more commercial on the evidence of these cuts, cutting an overall BLACK'N'BLUE type sound as opposed to that of WITCH before. Both cuts are similar sounding and although I said they are more commercial, they still kick serious ass.

Something I find strange about the band - whose line-up remains unchanged from the first demo - is that they seem to have two styles of music that go almost in completely different directions. You have the death style metal of "Hand Of The Damned" as opposed to the glam anthems "Cause I Wancha" and "Up And Down". Drummer Johnny Cattone assures me that all the bands material is based around women and having a good time and he doesn't know where I get the death element from. But Johnny it's there believe me. This demo is already selling like hot cakes in Chicago, so why not invest for $5.00 including P+P from:- Ocean Records, P.O.Box 6858, Chicago, Illinois 60680, USA.

KELV HELLRAZER

EMPYRE

Following my gig review in the last issue I was promptly forwarded a copy of EMPYRE's new demo package, entitled "Hidden Power". After much playing of the three tracks and careful deliberation I can tell you that it's certainly an improvement on the material of 18 months ago, but there isn't a great deal of the "Hidden Power" that the band deliver on the live front.

Possibly the reason why this tape doesn't kick enough ass is due to the fact that the band have limited studio experience and, more importantly, limited finances too. Maybe I expect too much of 'em? Maybe. The three songs; "Worlds Apart", "Swordplay" and "First Blood", are well performed with good sound clarity and uncluttered arrangements. Steve Arnold puts in a heart warming performance on the vocal front, especially on the melodic "Worlds Apart" which is EMPYRE's best song - certainly live.

Since this tape came my way I've seen the band play London's Marquee club, as support to a pile of shit that parades under the name of DUMPY'S RUSTY NUTS, and I've got to admit that this demo doesn't really do the band justice when put up to their live performances where the guitarist are much more to the fore. What EMPYRE need in the studio is a SCORPIONS type guitar sound.

There is the possibility of bright things happening to this band, but only you and lady luck can decide how big.

Write to EMPYRE, c/o 8 Gorse End, Horsham, West Sussex, RH12 4XW, ENGLAND.

DAVE REYNOLDS

DEFCON

DEFCON feature "ex-METALLICA" guitarist Lloyd Grant, and a real talent he is too. The band's five-track demo is dominated by Grant's excellent axe work with a dazzling display of intense riffing and frenzied fretwork technique.

Thrash metal without the normal punk overtones is probably the best way to describe DEFCON's intense mayhem as the likes of "Red Light", "Descenders From Hell" and the superb "War Of The World" are all delivered in clinical fashion.

"Dungeon of Evil" reminds me of early METALLICA but with a little more melody while "Sniper" is a more restrained number, but just as lethal.

Since this demo was recorded I understand that vocalist Chuck Tresler and drummer Mike Pepin have departed leaving Grant and bassist Steve Hallas who together first formed the band back in 1983. Replacements are imminent and it shouldn't be too long either before DEFCON secure a record deal.

For more info write to: DEFCON c/o Steve Hallas, 16281 Honolulu Ln., Huntington Beach, CA 92640, USA.

BERNARD DOE

HELLHOUND

A five-piece unit from Sunnyvale, California. They sound pretty heavy, they've been around since 1981 and until last year they made a living playing VENOM, SLAYER, ANGELWITCH and IRON MAIDEN covers. Since the addition of vocalist Mike Walish though, they've blossomed out into an original, heavy duty act.

HELLHOUND deliberately stay away from the "Juvenile 'sex, drugs and rock'n'roll'" lyrics and write more about everyday life. They write about actual events in the history of this fair planet as well as in their own live and they also steer clear of writing about nuclear war and satanism.

If you can imagine what QUEENSRYCHE were doing at the beginning of their career mixed with lethal doses of FATES WARNING, OMEN, JAG PANZER etc. then you've got where HELLHOUND are at. They're not perfect but they've certainly got the edge above many a signed act.

The six-track demo is impressive in its heavy approach and, at times, such as on the killer "Flee The Bomb" (which isn't about nuclear war) and the exceptionally heavy'n'fast "Killing Spree" they just simply swamp you with a wall of sound. By the way, "Killing Spree" is all about the Southern California McDonald's massacre.

The band; whose line-up boasts Steve Pelletier (drums), Rich Pelletier (bass), Robert Kolowitz (guitar), Bob Edwards (guitar) and the aforementioned Walish, are due to release a second demo shortly. The "Submit or Die" demo reviewed here was recorded at a 16-track studio so they have the means to produce another solid piece of product, I should think. Watch out for 'em.

The demo can be obtained for 5 dollars in the US and 6 dollars for the rest of the world.

Write to: HELLHOUND, 807 Wolfe Rd, Sunnyvale, CA 94086, USA. Make all cheques and money orders payable to Rich Pelletier only, please.

DAVE REYNOLDS

VHF

At last, a British band who have an interesting demo. You might be aware that I'm not the greatest fan of British metal. There are only about five bands in the UK who are worth anything, these being AVENGER, ONSLAUGHT, BLACK ROSE, WRATHCHILD and GRIM REAPER. I haven't included IRON MAIDEN 'cos they're beyond anything else, or IDOL RICH who got rid of their singer - a very stupid move. Dicks!

Anyway VHF have this demo called "Heartbeat City", containing three tracks. The title track starts proceedings and I'm hooked from the off. VHF have a great sound, certainly heavier than their image suggests, actually they look more like a Swedish group than a British one.

VHF have only been together for just over a year and the band is comprised of members who've paid their dues in 'nowhere' bands, although the bass player, Shaun Elliot was in TRAITORS GATE! The rest of the band is: Derek Lyon (vocals), Paul Lewis (Guitar), Bill Muldowney (guitar) and Chris Bennett (drums).

As I say, VHF have a great sound and whilst the vocals could be improved I find no real faults in this mob's work. My favourite track is the quite brilliant "Burning The Flags" with its magnificent chorus, which just edges above "Nowhere To Hide". Really good stuff from a highly promising act.

Unfortunately I have no contact address for you, maybe the band can rectify this in time for inclusion in our next issue?

DAVE REYNOLDS

HURTFUL WITCH

Is this some kind of plot? Another Italian outfit's demo is sent my way for review. Do I have some kind of Fan Club over there that merits this sort of attention? OK, down to business and at least this lot appear to have compensation in the form of a female vocalist by the name of Roberta Delaude. The rest of the HURTFUL WITCH is made up of Claudio Bauducco and Giancarlo Eusebio (guitars), Fabrizio Francese (bass) and Max Careddu (drums).

The group open with a semi-thrash number, "We're Fire", that has a very IRON MAIDEN like bass line from Francese. So can Roberta sing? Mein Gott! The woman sounds like Wendy O'Willaims crossed with an Italian opera singer. It is terrible!! It is noise! Oh no! Look out, here she comes again! She sounds in absolute pain on the doom metal of "Lost Angel". This is bloody awful! On the last track, titled "Behind My Eyes", the band play really well but along comes that terrible voice... excuse me, I've just got to turn it off....!

If you like taking risks and have a lot of money to waste then try sending 4 dollars or 3 pounds (adding 1 dollar if in the US) by International Money Order to Claudio Cubito, HURTFUL WITCH, C.P.A. 432, 10024 Moncalieri (TO) - ITALY.

DAVE REYNOLDS

BLACK EVIL

AAh! BISTO! The title of these rowdy Italians demo is "Gravy Lust"! Nothing like a drop of the brown stuff on your Sunday joint is there? Or maybe they find more perverted used for it? Or do they really mean "Grave Lust" and are more in tune with Necrophilia?

Musically, BLACK EVIL are OK, laying down some well-worn MAIDEN riffs as each and every member wishes he was Steve Harris, Murray, Smith, McBrain or Dickinson. Mind you, the vocalist has no hope of matching Bruce Dickinson 'cos it's only on the last track on the tape, "Metal Fire", that he shows he has a good voice.

The band have been around for two years, have appeared on the compilation album "HM Made In Italy" and comprise of Paulo and Massimo on guitars, 'Ozzy' on bass, Luca on vocals and Elvin on drums. The demo is available for 3 US dollars from Sandor Mallasz, MC Productions C.P.A., 752-10024, Moncalieri (Torino) - ITALY.

DAVE REYNOLDS

DRUID

I've been in contact with DRUID's vocalist Eric Sager for some while now, as he fills me in on what's ahppening on the Boston metal scene. He once auditioned for the singer's job in a project Punky Meadows was trying to get together in New Hampshire. Nothing came of that, so Sager, who appears to be something of a Boston club scene veteran, got together DRUID, having previously been involved with a band called HUNTER and also put out an EP with DESTONY.

DRUID are a strictly NWOBHM influenced outfit that features Sager (vocals), Lanny Holland (guitar), Dave Mairs (drums) and Earl Ingalls (bass). A four track 'demo' has just come my way, but I understand this is being pressed up and will be available on vinyl by the time you read this.

The "Four Curses" E.P. begins with "The Robber", all about a cat burglar and it's easy to see that DRUID is a vehicle for Sager's undoubted vocal talents. At times he sounds not unlike Jimmy Brash of HELLENBACH, with a strong hold on all the tracks, especially my favourite track, "Forced Entry".

"Legion (The Exorcist)" is slightly in the Sabbath vogue, a doom-metal affair based on William Peter Blatty's sequel to "The Exorcist". Lastly, "Godsend" rounds things off nicely with a more up-tempo pace, with the band gelling well together to provide a pounding number, best played LOUD.

What Sager intends to do after the release of this record only time will tell. He has a number of projects going at the the moment, whether this is the main one I don't know but it's worth investigating anyway.

Cheques or International Money Orders should be made payable to Crossbone Records for $3.50 in the US and $4.50 elsewhere.

Write to DRUID, Crossbone Records, P.O.Box 241, Groton, Mass. 01450, USA.

DAVE REYNOLDS

ANGEL DUST

I always thought ANGEL DUST was the stuff that Punky Meadows brushed off his amps once in a while! Well I was wrong, 'cos this ANGEL DUST are a German metal act who, I notice, have had the honour of playing support to CELTIC FROST at one time.

Currently the line-up reads as being Michael Geiger (lead guitar), Mathias Roseler (lead guitar), Mathias Zeidler (drums) and Ralf Couard (lead vocals/bass). They are apparantly a 'non-image' band but obviously some of the CELTIC FROST influence has rubbed off 'cos they've got a pretty neat 'mascot' as part of their logo.

Anyway the three track demo opens with a cut entitled "Show Me Your Tits". This is obviously why Bernard gave me this demo to review!! The lyrics ARE pretty outrageous and the music's not bad. I can tell you they certainly are not a death metal band, just an above average German metal band playing straight ahead HM with touches of BLACK SABBATH thrown in for good measure. Check out the Iommi style riffs in the middle of this first track!

"Wraith Rider" and "Tower Of Vengeance" round things off. The former is a mid-paced plodder with some very good playing all round and apt 'doom' vocals. The latter features more SABBATH influences and I actually find this the demo's best track, really atmospheric man!

ANGEL DUST are certainly a good deal better than a lot of the crap being signed up in Germany now.

The demo is available for 10 DM from ANGEL DUST, Ralf Couard, Gutenbergstr. 59, 6100 Darmstadt, WEST GERMANY.

DAVE REYNOLDS

RISING

RISING is a trio with four albums worth of material. Comprised of Andrew Csaszar (vocals, guitar), Philip Sinclair (bass) and Louie Gasparro (drums) they say that they wish to develop a following in Europe where they hope to record and tour in the near future. But what they don't point out is that they used to go under the name of SYANIDE, who you might remember were featured in MF14 and slagged off by Steve Hammonds. They had four albums worth of material back then, I notice! They've since parted company with vocalist John Sacchere and undergone the name change.

Now I don't know what SYANIDE were like, nor do I really care, so I'll just give my honest views on the tracks playing right now through my "system of death" 1) "Scream To The Wind". Good drumming, vocals need improving, guitarist sounds promising. 2) "When Lightning Strikes". Very good production but rather tedious to listen to, has its moments but the song needs to be more heavier in approach. 3) "Bounty Hunter". Kind of 1978 period RUSH. Poor vocal style. 4) "The Cask Of Amontillado". Another track with RUSH overtones. Progressive-metal instrumental. OK.

I seem to get the impression that RISING are a touch too self-indulgent, they are certainly competent musicians but need to develop the songwriting and re-emply a frontman, as the vocals of Andrew Csaszar are a main criticism.

Write to: RISING Enterprises, P.O.Box 76, Maspeth, NY 11378, USA.

DAVE REYNOLDS

KRUIZER

Is this what we really want? This is so dated, I didn't know bands played this kind of stuff. KRUIZER come from Wrexham/Chester and play a style of British metal not heard in my part of the world since the early seventies. I just can't believe I'm listening to this! The band are a four-piece (whose promo pics remind me a good deal of SPIDER) and were formed in 1984 or thereabouts. The bands line-up is Wally Rumsey (guitar), Tommy Bagley (bass), Gary Williams (drums) and Shaun Owens (vocals).

What KRUIZER do, I suppose they do well but it just isn't my taste at all... especially the ballad, aptly titled "The Ballad of Reg" (wonder what Constable would call it? - ED.) The other four tracks are average plodders, but are there any readers out there who like this kind of stuff?

Fan Club: KRUIZER HQ, 8 Fiddlers Lane, Saughall, Chester, ENGLAND.

DAVE REYNOLDS

Any bands who wish to be included in "DEMOLITION" should send a tape, photo and full band biography to METAL FORCES, "Demolition", 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

If demos are available to the public please give all relevent information including cost of postage to foreign lands.

METAL MASS ACRE

DAVE REYNOLDS Investigates Boston's Born Again MASS

Hey! Before you turn the page after reading the above blurb, I can promise you this feature is NOT about a Christian metal band, despite the fact that MASS thank God on their album cover. So why'd I use the term "Born Again"? Well the debut album by MASS is called "New Birth" and the reasons for that are explained further on by the band themselves. In the meantime let's back track a little....

'Twas around October when initial import copies of MASS' album made it to these shores. At first, because of the name, I thought those German guys had hit it big, but on inspection of the record I found that this was a 'new' American quartet with the mighty VAN HALEN as an oh-so-obvious influence. However as the stunningly brilliant new albums by PANTERA and ICON had also been released that week, MASS kinda got left in the Shade(s)!

Maybe a week or so later I made a point of checking out "New Birth". Boy, I was hooked! A good record - if a touch dated in sound, but subsequent spins on my turntable made it into one of my favourites of the year. What did this call for? You guessed it - an MF feature! MASS are signed to RCA in the United States so I decided to see whether my good friend Nick Bowcott of GRIM REAPER knew about 'em. He did, so thanks to him you're reading all about 'em here.

Two of the guys have been given the task of participating in the interview, the lucky duo being vocalist Louie St.August and drummer Joey Vadala. So, gimme some background info please guys? Joey starts proceedings; "We got together as long ago as early 1981 in Boston, MASS. (Hence the name!). We hooked up with A+M and recorded an album but the album didn't go because we got into a big legal battle with out managemnet at the time, so the LP got shelved. After all the hassle we shopped the tape to labels, four or five majors contacted us but RCA were the most interested, so we finally signed with them." Louie: "This was around April/May 1985 and the album came out in September."

Before you read between the lines I can assure you that "New Birth" isn't the same album that got shelved by A+M. For a start only four songs are on the new record from the original and also the producer is different..well almost.. Louie:"Through our new management and RCA the name of Tony Platt came up, which was pretty ironic because he was originally involved in the A+M album but he had a real big fight with the management back then when we were recording it in Florida, so he walked out and Tom Allom did it."

The old management sound like they were real trouble eh? Joey: "We had to go through bankruptcy to get out of all of the problems we were having." So MASS were re-born, this is why the album's called "New Birth". What about the major VAN HALEN influence? Louie: "Well, the band's fairly young, we grew up with QUEEN, AEROSMITH and VAN HALEN so some of it must've rubbed off. It's not deliberate."

I've been told by none other than Mr. Nick Bowcott that your album's pretty mellow compared to your live show! Joey: "Yeah, I guess so! We actually played some shows with GRIM REAPER headlining and they certainly bring about the animal in you! I feel the guitars aren't loud enough on the record, Tony wanted to experiment a little with things.." But it's still a great album with a considerable amount of punch most noteworthy being the killer opening track in "Too Far Gone". However the 'hit' single on "New Birth", "Do You Love Me" is a little wimpish and dated in sound, but apparantly it's picking up a good deal of radio air-play and Cable TV video play. Joey: "Yeah, it's doin' pretty good. The album came out in late September but for some reason RCA have waited for national push until recently. Actually it's a hard time to push a new band at Christmas when the single was released."

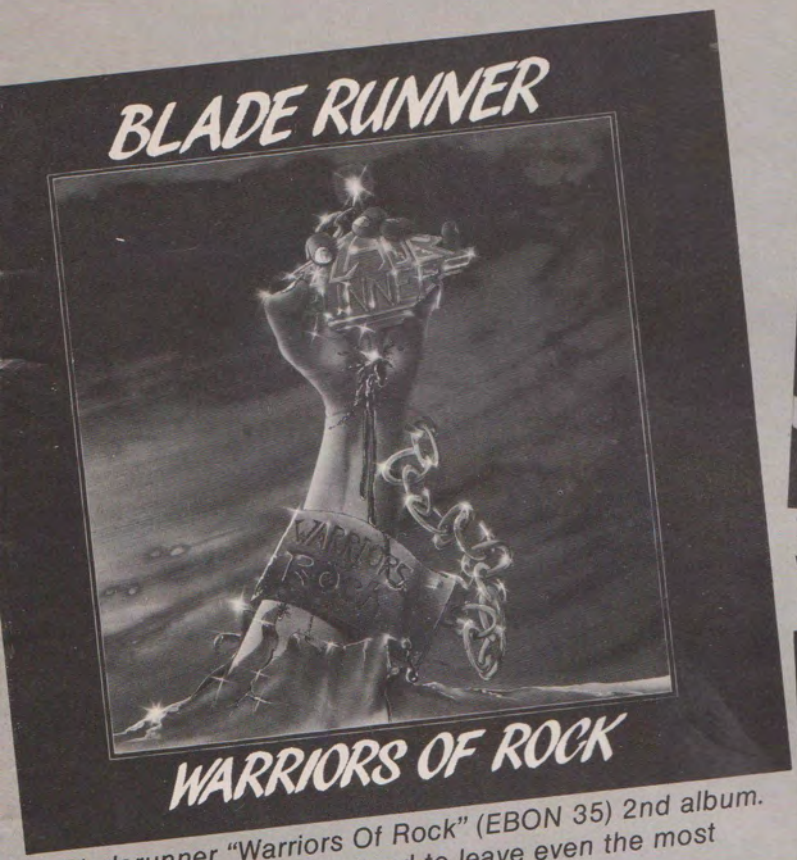
Louie: "Local video-play in Boston and New Jersey has helped that song." Will the record be available in Europe? "If we sell enough in America." Are you aware of the German group who've released a handful of albums over the last few years? Joey: "Not really, I guess RCA don't feel we've got much of a threat from them. What do you think?" I think RCA are right...

So what's happenin' now? Louie: "We've gotta bunch of new material for a record but I think we're gonna wait until the fall before we bring out a new record. We wanna do the damage with this album. Actually did you know we released a four-track EP on our own label back in '84? It's heavier than the album". No, I didn't and I'm still waiting to hear it Louie!! How about touring? Joey: "We've played in Philadelphia, Boston, New Jersey... we're getting Ad-ons in radio stations all the time. RCA are trying to break the band as a Boston band (as opposed to a NYC band I guess...) so if we make enough noise we should hook up on a national tour on a supporting basis."

Well, MF will be keeping an eye on MASS's progress (The line-up is completed by guitarist Gene D'itria and bassist Kevin Varrio) and I await further product eagerly. Do the business RCA and get this band up there with the best of 'em. MASS hysteria? I hope so!

EBONY

IS PROUD TO PRESENT



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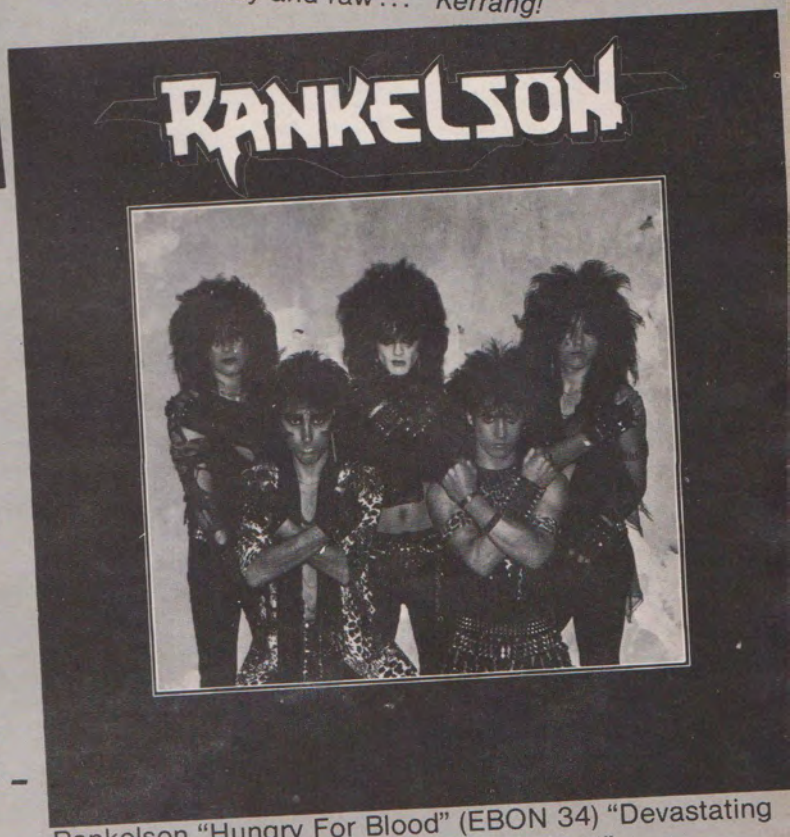

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METAL ON VINYL

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91-100 An Essential Buy
81- 90 Strongly Recommended
71- 80 Check It Out
61- 70 Worth A Listen
51- 60 Nothing Special
41- 50 Below Average
31- 40 Disappointing
21- 30 Poor
11- 20 Rubbish
0 - 10 Delete

ONSLAUGHT
The Force
(Under One Flag)

98

This is a genuine 100% stunner of an LP from England's finest (now possibly Europe's finest) death merchants. "Power From Hell", their debut, was excellent and showed imense promise but nothing to match the mayhem contained on this meaty offering.

On first hearing the name "SLAYER" rears its head in comparison terms, but ONSLAUGHT are more than just clones of the West Coast's finest. The production on this LP is probably the best on any death metal LP I've ever heard making ONSLAUGHT sound so powerful it is untrue. The riffs are like thunder - like being pounded into oblivion by a sledgehammer. Credit must go to MFN's Mark Palmer for picking up on ONSLAUGHT (the only label manager in the world to genuinly like good thrash metal?)

An analysis of the LP tracks gives us classic upon classic. The peak of which is the unbelievable "Flame Of The Antichrist" which equals "Chemical Warfare" for total death. Immense - what more can I say - there's even a track called "METAL FORCES", so what more could you want?

ONSLAUGHT are undoubtably as good as any thrash/death band around at the moment and deserve to be huge.

DAVE CONSTABLE

KING KOBRA
Thrill Of A Lifetime
(Capitol)

80

Last years "Ready To Strike" effort took the world by storm, and this follow up is something I looked at with great interest.

Side one of this album is so different I'm not really sure what to make of it, so I'll remain indifferent at the moment. But side two is absolutely magic.

"Iron Eagle" from the film soundtrack hits off and in in the style of "Hunger" from the first LP. "Home Street Home", well what can I say? It's rap style rocking like you've never heard before. Ten out of ten must got to the KOBRA's for sticking their necks out and trying something different; this number has to be heard to be believed.

The next three numbers "Overnight Sensation", "Raise Your Hands To Rock" and "Party Animal" are in the style of "Ready To Strike"; the kind of music that makes you wanna rip down walls.

OK then, this album is different so I urge you to have an open mind. Still it's probably 'being different' that's gonna break KING KOBRA. Buy.

KELV HELLRAZER

ANTHEM

ANTHEM
Tightrope
(King Records)

98

As Roadrunner release ANTHEM's debut album in Europe for the first time (with English vocals) back in the land of the rising sun comes the new epic from Japan's finest.

Heavier than their debut, "Tightrope" features some classic slices of speed metal mayhem in "Victim In Your Eyes", "Black Eyed Tough" and the thrash orientated "Driving Wire" all delivered with lightning precision with Hiroya Fukuda's axe work heroics once more at the helm.

I could rave on for pages about the excellence of this album but I'll reserve those praises for the upcoming feature and suggest you go grab a copy of "Tightrope". Even at the extorionate cost of Japanese imports, this album's a real bargain.

BERNARD DOE

WHITE SISTER
Dancin' On Midnite
(FM Records)

99

Every once in a decade a band arrives on the scene that really are the best at what they do. Enter WHITE SISTER kings of keyboard/AOR rock. But do SISTER really get the success they deserve? Do they f**k. Whilst BON JOVI and bands like MR. MISTER go from country to country, tour to tour and chart hit after another; the likes of WHITE SISTER - whose songs stun at one hundred paces - remain obscure.

On just the music alone - no image, no hype, no bullshit - this record will sell at least five thousand copies and with advertising probably three times that. So why is it that majors ignore them (stateside even more so than UK?) If there is anyone from major companies reading this, then I tell you, your brains need testing for missing out on this band; or maybe a re-shuffle of the A+R department is needed?

Enough babbling. What we wanna know, is this effort as mighty as the debut? Well in true terms it flattens it as the band have progressed musically beyond belief. Two common factors make WHITE SISTER so hot. Firstly great songs and also Dennis Churchill's heartbreaking vocal gymnastics. So what's on offer then to rave about? Firstly "A Place In The Heart", semi-balladry at its best; killer melody and killer harmonies; the business. "Fashion By Passion" is rock POWERSTATION style; possibly the greatest song around at the moment; I kid you not. Title cut "Dancin' On Midnite" is SISTER with power, dangerously heavy (Heavy? Careful Kelv, you'll be saying you're into metal next!-Ed.) and no melody forsaken. Richard Wrights powerful drumming really add to this menacing barnstormer. "Save Me Tonight" featured on the film soundtrack "Fright Night" is the best ballad ever laid on vinyl. It's moody, it's atmospheric and Rick Chaddock commits one of the most moving solo's he's ever done. Constable reckons on this being a single. My bet though is on "Fashion By Passion", and side one closer "Ticket To Ride" is my bet for the U.S. single. A song really best left with THE BEATLES as far as hard rock goes. Still favourably covered by the SISTER.

Side two opens with "April Your No Fool", supposedly the title cut to a film of the same name and is extremely similar in style to the title cut. "Until It Hurts" follows and more semi-balladry. Whilst "Troubleshooter", a track composed by Punky Meadows and ex-ANGEL/TRILLION/TOTO man Dennis Freidrikson, takes the excitement back to the red levels. Slow crunching powerchords set the pace for this slow style rocker. The LP closes on a high commercial strong point with "Lonely Teardrops".

So there you have it, history in the making, or a waste of fifty trans-Atlantic phone calls! All I can say is the band have had the guts to stick it out after the rough times of the first LP and their Manager Mitch Leib has kept them from becoming strictly for konniseurs material. The vinyl is out in June, buy it or don't even consider yourself a music fan.

KELV HELLRAZER

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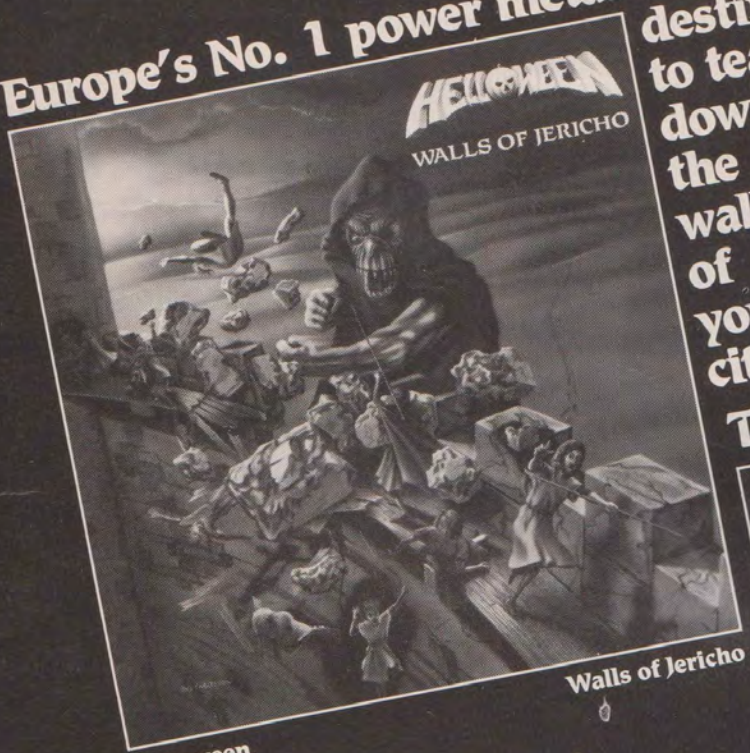

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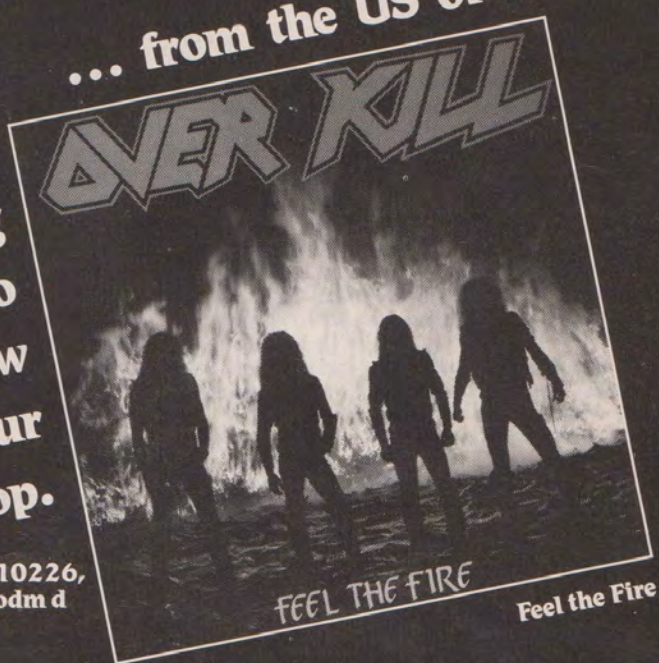

Overkill — Feel the Fire

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KOOGA
Across The Water (High Dragon)

96

If I dared to tell you that one of my favourite bands in the entire universe sounded like a cross between UFO and GIUFFRIA with a minute touch of DIRE STRAITS thrown in for good measure, many of you would not only throw up but disown my scribblings in METAL FORCES forever. Well I'm sorry people but it's true, but hang on you haven't heard the whole story. "Across the Water" is by far the classiest HM Lp by a British band I've heard in eons. Whilst most UK groups are making desperate attempts to clone their American AOR superiors or put forward a pale impression of DEF LEPPARD, KOOGA are playing exactly that style of metal that has appealed to the world for years, but refined that sound considerably.

When was the last time you heard even a reasonable use of keyboards in a metal band outside of the USA I ask? KOOGA hit WHITE SISTER at their own game and come up trumps. The song "She Walks In Beauty" for example has probably the most immense keyboard sound ever to come out of these fair isles (I don't count Keith Emerson by the way!)

Elsewhere on their debut offering KOOGA mix subtley with class and power. "Lay Down Your Love" comes straight from the UFO songbook circa "No Place To Run" (had it appeared on that LP it would have been the standout track).

"Lockjaw" is a six minute instrumental which is never boring and has a catchy hookline, whilst "Gabrielle" is one of the strongest ballads you'll hear all year. My personal faves though are the albums closer, "Like I've Never Known", which just won't leave my head, and the title track, which apart from being the heaviest song on offer is also the most basic and straightforward.

I might be giving the impression that KOOGA are just wimp raves but nothing is further from the truth. This is the sort of metal that can be universally liked. The quality that makes MAIDEN, SCORPIONS et al so popular is here. KOOGA are 100% a HM band with a great deal of style. "Across The Water" is a stunning debut LP with eight top class songs. Buy it - now.

DAVE CONSTABLE

KREATOR
Pleasure To Kill (Noise)

82

The latest KREATOR album sees the German thrash kings delivering even more intense power than on their "Endless Pain" debut.

After a somewhat weak opening number "Ripping Corpse", the band unleash a merciless orgy of SLAYER inspired thrash. "Death Is Your Saviour", "The Pestilence", "Riot Of Violence" and the excellent "Pleasure To Kill" are just some of the frenzied attacks guaranteed to wreck your brain.

Admittedly the lead soloing of Mille could be a lot better - all speed and lacking in feel and technique - but thrash fans will love every second of it.

BERNARD DOE

HURRICANE
Take What You Want (Roadrunner)

85

Featuring the brothers of Rudy Sarzo and Carlos Cavazo (both of QUIET RIOT fame) how could HURRICANE fail? You're right - they can't. Musically this Los Angeles band sound like a heavier version of WHITE SISTER, so it's a definate buy or die situation.

KELV HELLRAZER

BAD LIZARD
Power Of Destruction (Roadrunner)

80

The Belgian group, who've put out a rather poor LP previously, strike back with an album that sounds a good deal like very early ACCEPT, with a far superior production.

The musicianship is faultless providing the band with a pretty intense sound. BAD LIZARD pulverize their way through some fine songs, full of high velocity riffing from guitarists Erwin Hollevoet and Frank Deprost and good vocals from Eddy Termote. Give a listen to "Black Hole, "Breaking Through" (which is very ACCEPT like) and "No Peace After War", and I'm sure you'll be hooked. Perhaps too lightweight for thrash fans but BAD LIZARD are still pretty heavy.

DAVE REYNOLDS

TONY MACALPINE

TONY MACALPINE
Edge Of Insanity (Roadrunner Records)

65

Let's get one thing straight Tony MacAlpine is an excellent guitar player, but like Yngwie Malmsteen the guy can't write songs. See what you have here is twelve instrumentals, that to me are almost pure tedium. This is the sort of thing musicians like to listen to and how many musicians buy records?

"Wheel Of Fortune" hits off the LP and straight away the comparisons to Yngwie are so obvious it's untrue. Tony then strays into classical territory with "Chopin, Prelude 16, Opus 28". By now you can tell that this is another Allan Holdsworth job.

At the end of the day I have to admit that the musicianship kills and with Billy Sheehan on bass and Steve Smith on drums how could Tony fail? I just wish Tony would have taken a leaf out of JOSHUA's book and written some songs.

KELV HELLRAZER

HIGHLAND QUEEN
Highland Queen (Power Records)

63

This Mini-LP from French band HIGHLAND QUEEN shows definate promise. I'd compare their style to England's CHROME MOLLY although the material is not quite as strong. However some good guitar playing and believe it or not semi-human vocals put his above most releases from our French cousins. Worth checking out.

DAVE CONSTABLE

OVERDOSE
Tight Action (Bonebreaker)

52

German outfit OVERDOSE employ a dirty guitar sound but a poor drum mix. Rainer Durano's vocals are quite good and the band seem to have a reasonable, if not inspiring, collection of songs from the opening riff laden "Italian Stallion" to the interesting "Way In The Dark" which is like RUSH meeting ACCEPT. Most of the tracks are played at pretty much the same pace though and rely too much on what the two guitarists get up to. A 'Nothing Special' rating for this one I'm afraid.

DAVE REYNOLDS

LEGS DIAMOND
Land Of The Gun (Music For Nations)

88

LEGS DIAMOND are a fave band with all MF writers (except Mr. Doe - but even he's got their first two LP's) and although they are destined to remain in the cult obscurity league forever, they constantly come up with the goods.

"Land Of The Gun" sees some experimentation on L.D.'s part with the use of sax here and there, as well as a couple of the heaviest numbers they've ever done in "Rock Doktor" and "Raggedy Man", whilst retaining their unique sound.

If you like LEGS DIAMOND you'll love the LP, if not, give it a listen - you may be converted?

DAVE CONSTABLE

EVEREST
Everest (Epic)

80

This is definately back from the dead obscurity as the actual LP was released last year and nobody noticed it.

EVEREST are extremely obscure; all that I know is that they're Canadian and they've since been dropped by Epic. I can definately see SAGA and ASIA popping up as far as influences go. Check out the instrumental piece "Cyclops" which basically sums this band up musically.

I definately think a pomp revival is on the way, what with PROPHET and SUGAR CREEK getting ready to set the world alight, let's hope EVEREST re-emerge from wherever they're hiding and grace us with a '86 release.

KELV HELLRAZER

BLACK TEARS
The Slave (Steamhammer)

21

I remember this outfit's debut LP had a cover with a little girl rubbing a flying-V between her legs on it. Now BLACK TEARS have come up with a "Speed Kills" cover reject - no wonder I've seen not one person buy it!

But the proof of the pudding is in the contents as they say, so discarding the cover into a dark, dank corner never to see the light of day again, let's delve into the music. Opening with a 'majestic' intro that sounded almost like they were gonna break into B.O.C.'s "Don't Fear The Reaper", they instead choose to groove on down into "The Wikings"!!! Surely they mean Vikings? No, they sing it as they write it! Hilarious, what a bunch of vankers! In fact that's all I got out of this record, a bloody good laugh!

BLACK TEARS display a good deal of musical ability but they fall flat on their arses playing boring, cliched, nowhere metal. No wonder I've seen nobody buy it.

DAVE REYNOLDS

T.K.O.
Below The Belt
(Roadrunner Records)

70

T.K.O. would be big news if it wasn't for POISON and WHITE SISTER, but as it is, this effort falls pale in comparison to the mighty two. T.K.O. have turned in their metal leanings for a more commercial sound and Reynolds would probably delete if he had reviewed this. Cuts like "Beware The Hunter" and "Below The Belt" are hot news, but will anyone care?

KELV HELLRAZER

DIVINE RITE
First Rite
(Greenworld)

87

JUDAS PRIEST riffs dominate this surprisingly good American quartet's album, nowhere more so than on the opening track "She's A Killer" enhanced by a full production. Vocalist Jerome Powers sounds well on form and reminds me of Tom Holland in style. If you want raunchy American metal - but not at thrash speed - then you can do no worse than get this album. Rite?!

DAVE REYNOLDS

POISON
Look What The Cat Dragged In
(Enigma Records)

98

These guys are the business. I mean they look cool and they f**king kick ass musically. Dave Constable is knocked out and even our Editor and King of Thrash Bernard Doe recognises the unbelievable potential of the POISONous ones. LA finally hits back and believe me POISON are just too dangerous for words.

One of the LP's of '86 hits off with "Cry Tough" a magnificent commercial rocker. The melodic guitars of C.C. Deville really mix with Bret Michael's high pitched vocals. It's definately something different which POISON are aiming for; they could have gone for the all out heavy approach a'la TEEZE but they stuck their necks out and it's worked.

"I Want Action" is SWEET on heat. Just check out the semi-rap "Hey Sweetheart slide on in here, no not in front jump in the back. Why? 'Cause there's something back there I wanna show you" laughs an ever so confident Bret Michaels "I Won't Forget" is such a nice ballad it's sickening; delete 'Home Sweet Home'.

"No.1 Bad Boy" is a cut I've had on demo for ages and it's POISON really kicking ass at their rocking best. "Let Me Go To The Show" proves that POISON ain't gonna let your neck rest. It's all heads down for the side one closer. C.C.Deville cuts some serious guitar licking on this cut.

"Want Some, Need Some" opens side two - anthemic or what? Malcolm Dome reckons these guys suck, well Dome they must have done something pretty bad to you, 'cause, they kill.

"Talk Dirty To Me" is dangerously commercial, and summons more stories of POISON and their women, while "Play Dirty" is a mid-paced rocker similar to KEEL except much better.

"Blame It On You" again was a cut I had from the demo days and boy how this cuts matured. C.C.Deville's wild style riffing really is something else. Finally we have the barnstormer, the killer or whatever you like to call it, in the title cut "Look What The Cat Dragged In". Hear and believe is all I can say.

Well there you have it. POISON have arrived and you better just believe it.

KELV HELLRAZER

TATTOO
Blood Red
(Rude)

81

TATTOO hail from Chicago and this indie release, up til now a total obscurity, is really good. Opening up with "Top Of The Rock", the band lay it on the line straight away with some real raunchy riffing from Glenn Miller and Joe Minor. It's heavy metal alright with the slightly Klaus Mein sounding vocals of Gary Stewart well in command. "Red Light" follows in mighty fine style with a kinda ACCEPT backbone and neat chorus line. Then there's the 'take-no-shit' sounding "Nobody Gets Out Alive"; epical "Stand On The Mountain" and the quirky(?) title track.

Side two maintains the heavy-edged metallic blitzkrieg of TATTOO with the brilliant "Rampage" assaulting the senses along with the KISS sounding "Some Kind Of Lovin'" and two other ace cuts. Quite a find I can assure you. Show 'em they've got support, but tell 'em where you heard about 'em first! Write to: TATTOO, c/o James E.Saliby Management, 4716 W. Peterson, Chicago, IL 60646, USA.

DAVE REYNOLDS

PILEDRIVER
Stay Ugly
(Cobra Records)

75

PILEDRIVER takes thrash metal into the commercial league with an album that will have fans of TWISTED SISTER, W.A.S.P. and all lovers of "image" metal buying it in their hundreds of thousands.

Certainly a band that a major label could hype into the big time - although Zoran Busic doesn't seem to be doing too bad a job at Cobra Records - PILEDRIVER deliver an album full of catchy riffing, anthemic epics that owes much to the song writing abilities of guitarist "Bruizer" Bernette and bassist Sal Gibson.

The likes of "The Incubus", "Metal Death Racer", "The Fire God" and "The Executioner" are all A1 material, quality wise and are supported with a top notch production.

However despite the excellent musicianship and potential selling power of this album I'm afraid I find PILEDRIVER a bit too tongue-in-cheek to take all that seriously. Yes, the music's metal but the band behind the music? .....well let me just say that if it wasn't for the current buzz surrounding thrash and speed metal then Mr. Piledriver wouldn't be delivering this kind of record. Not quite false metal but more like jumping on the bandwagon and FRANKly I think that's how a majority of true thrashers will view this album.

BERNARD DOE

BLADE RUNNER
Warriors Of Rock
(Ebony Records)

70

The second album from BLADE RUNNER is recommended mainly for the excellent axework of Gary Jones who must be one of the most underrated guitarists in the UK. On track after track he leaps up and down the fretboard at Eddie Van Halen speed and providing a joy to the ears.

As for the band and album as a whole? Well Steve McKay's powerful voice is too high in the mix and the LP had an empty echo sound to it at times. But at least that means you can determine what instrument's doing what. BLADE RUNNER musically are slightly in the GRIM REAPER mould - a distinctively British sound - but their songs although heavy are on the whole not particularly memorable.

That's not to say the LP's bad, because tracks such as "Snowqueen" and "Wings Of Fear" are promising with that guitar playing most in the spotlight. On balance a buyable album.

DAVE CONSTABLE

FASTWAY
Waiting For The Road
(CBS)

82

Fast Eddie Clarke and co. cop out completely to get back into favour in America, but it works! This album has got to be the best thing FASTWAY have done, especially the excellent single "The World Waits For You" which is a pomp-pop metal gem and has a very expensive looking video for MTV to go with it. Dave King puts in a superb performance on vocals, in particular on "Tired Of Your Love", the ZEPPELIN tinged "Move Over" and the quite superb "Girl". There's also a ZZ TOP sounding number called "Little By Little" and whilst in the main Eddie's guitar is swamped by the keyboards, this is a very good album.

DAVE REYNOLDS

ALLIES
Allies
(Light)

40

ALLIES are led by former SWEET COMFORT BAND guitarist Randy Thomas, so all things pointed towards a promising album. Not so, side one gets off to a bad start with the truly average "Surrender" and doesn't pick up until the third track, "Don't Run Away". Apart from this and the highly polished "Morning Star" which highlights some stunning axe and keyboard work, the rest is distinctly uneventful and very disappointing. Not a patch on SWEET COMFORT BAND's "Perfect Timing" pomp gem. ALLIES are a real wimp out.

DAVE REYNOLDS

MIRAGE
... And The Earth Shall Crumble
(Metal Masters)

61

No band line-up is given for this Danish five piece although I'm sure Ken Anthony knows all about 'em. MIRAGE are a competent sounding outfit that verge on doom-metal so don't let the rather pop-metal opener "Out There (Survivors)" put you off. There's subtle keyboard work in the background that reminds one of DEEP PURPLE at times and the singer pretty good. There are some excellent 'gothic' type tracks such as "Lords In Space and Time" and "Apostle Of Hell", but the best tracks are both on side two with the up-tempo "Hellbound", that the band play up a storm on, highlighted by atmospheric production and also "Heading For The Sun".

DAVE REYNOLDS

JUDAS PRIEST
Turbo
(CBS Records)

98

The first thing that'll hit you about "Turbo is the synth-guitar. Sounds emetic ay? No way, Glenn's new fangled machine is mean, mean, mean!! What does it sound like? 100 lustful Daleks zonked on amyl-nitrate giving it the grind in a scrapyard is what it sounds like! Future metal!!

Inceptor "Turbo Lover" provides ample proof that this is rock for the 1990's - four years ahead of schedule because of necessity. Virtually 80% of metal bands have been snapping at the heels of Halford Hardware Ltd blatantly stealing every move. My typewriter has an uncontrolable urge to print the words "IRON MAIDEN" here for some reason?

The ignition track is heavier than the sky falling on your head, growling thunder by Glenn and storm clouds/lightning courtesy of KK. The production excels, the hammer is down all the way and that's where it stays for the duration. I don't give an F word who can twang their wrist faster than whoever else, it's a cheap substitute for the real thing and this album by THIS band is it.

The breaks are sharper and faster (Ken has his greatest moment yet on "Reckless"), the drums are piled on and at last Rob's vocals have been given more priority than on previous outings. Even so, it's all very, very commercial (cue baboon chorus of "Sell Out!") but so f**king what??! PRIEST will never re-hash "Sin After Sin" again so there's no point in bitching.

Well, maybe there is, coz "Rock You All Around The World" is crap. The lead break saves it - just. Charity doesn't extend to letting your granny write the odd ditty for you Rob.

"Parental Guidance" and "Private Property" are US hit singles 1 and 2 respectively. The latter's coital chorus means some jerk will do their best to ban it though.

All in all a diamond disc that'll either sell 5 or 5 million. Justice begs the latter.

If you don't agree, check your wiring because your ears ain't connected to the mush in the middle of your head.

GARRY SHARPE

D.C.LACROIX
Crack Of Doom
(Black Dragon)

62

Fresh from appearing on "Pacific Metal Project" and the otherwise horrendous "Metal Meltdown Vol. 1" compilations, D.C.LACROIX arrive with their new album. I refuse to call it their debut as I know damn well they've had a record out before, even though the Black Dragon press bio ignores it!

D.C.LACROIX open with "Rip It Up", the song that appeared on "Pacific Metal Project". Anyone into the female induced AC/DC cloning SMASHED GLADYS will like this 'cos Sylvie Lacroix's vocal style is distinctly similar to Sally Cato's. It's on this track that Dan Christopherson proves himself as a potential axe hero. The band is completed by Ed Walker (bass) and Marty Temme (drums).

Thankfully the AC/DC influences are left well alone for the rest of the album. D.C.LACROIX's material is good in the main although Sylvie's vocal style does lead the band into slightly New Wave territory on occasions, in particular on "Black Leather Monster" (Not the PLASMATICS song). There's some good stuff on this record but it doesn't immediately appeal and some people may be put off by the opening track if they hadn't heard it before. Investigate this album with caution... especially the title track, that has a riff directly stolen from CRUE's "Use It Or Lose It"!!

DAVE REYNOLDS

FACT
Without Warning
(Earthshaker)

80

FACT, you may remember, are the German group who boast the gorgeous Patricia Huth as a guitarist, but one person does not a group make and this quintet are certainly a tight knit outfit who can rock'n'roll with the best of 'em.

"Without Warning" is a pleasing second album with a much improved drum sound. FACT have dispensed with the speed metal and the ACCEPT clone tag and gone for a more straight forward approach, although Reent Frohlich's constant shouting and Mad Man Axel (Bodine) impersonations do irritate. There are traces of KEEL to be found in a couple of tracks, noteably "Hotter Than Hell" and some excellent playing on the likes of "Burning For Action" elevates FACT to possible 'Watch This Band' status. A good record all said and done.

DAVE REYNOLDS

KEEL
The Final Frontier
(Vertigo)

84

I can't say I was particuarly impressed by either of Ron Keel's two previous vinyl efforts. "Lay Down The Law" was poorly produced and only contained a couple of good songs whilst "The Right To Rock" really wasn't consistant although the title track and "Back To The City" showed definite potential.

"The Final Frontier" realizes most of this potential with a collection of top notch songs, including at least two rock anthems, a top quality production courtesy of Gene Simmons and, most importantly, proof throughout that when he controls his voice, Ron Keel is one of the best singers in Heavy Metal.

"The Final Frontier" is overall a heavier LP than I expected with some powerful riffs on tracks like "Rock And Roll Animal" and "Raised On Rock" whilst an exceptionally good cover of Patti Smith's/Bruce Springsteen's "Because The Night" deserves to be a hit single. (Why no-one has done a good metal version of this song before, baffles me).

The crisp sound throughout makes the LP even more listenable with songs such as the Y&Tesque "Arm And A Leg" being pulled up a class by the sheer power injected by the production, making you sit up and listen even more closely.

In fact Y&T are a good starting point when trying to compare KEEL musically - songs such as "Just Another Girl" and "Here Today, Gone Tomorrow" remind me of songs on "Black Tiger" and "Meanstreak" but KEEL do it that bit heavier.

Criticisms are few - maybe the voice gets carried away on one or two occasions and there is a weak ballad in "Tears Of Fire" but overall an excellent album which I would most certainly recommend.

DAVE CONSTABLE

GIUFFRIA
Silk And Steel
(MCA Camel)

70

Here it is kidz, the second GIUFFRIA album, was it worth the wait? Well Craig Goldy is out of the band which seriously threatens the metal content this time round. Replacement Lanny Cordola (ex-MONDO CAINE) tries very hard to cut some sort of metal edge but really the band have headed towards JOURNEY territory more than ever before and David Eisley really DOES sound like Steve Perry now.

Sorry Gregg, I expected something a bit more special than this.

DAVE REYNOLDS

RANKELSON
Hungry For Blood
(Ebony Records)

93

Now I do believe that I ran into these guys in the bar at a MOTLEY CRUE gig in Birmingham but I was so drunk at the time I can't really remember. If it indeed was them then the claims made at the time of "We Are Immense" or whatever were certainly pretty close to the truth.

This debut LP is an absolute barnstormer - chock a block full of grade 1 HM toons. It's hard to make comparisons to RANKELSON since they are pretty original but extremely powerful. I cannot believe this LP is on a UK Indie label, (no disrespect to Ebony) but "Hungry For Blood" puts most of the 'majors' so called commercial HM output to shame - whilst still retaining that hard UK edge. Best tracks - well where do I start? The sort of semi-thrash, glam PURPLEsque "Sex Slave" is one of my faves (the PURPLE comparison purely on the underlying keyboard sound).

Side two's opener "Bronx Warrior" is another goodie - sort of how WHITESNAKE should sound - with vocalist Col"Zack" Sargent coming across as a more refined Coverdale, whilst guitarist "Fox" plays a solo that actually sounds as if it was written with thought (as with most of his dynamic playing on the LP), unlike most guitarists in hard rock nowadays who are quite content to put a few random chords together to help fill out a gap between two choruses.

As for image well RANKELSON make an effort to look good without deteriorating to being MOTLEY CRUE clones. This coupled with one of the best records I've heard this year gives them more than an even chance of success (Even if someone's got the track order on my promo of the LP completely in the wrong order!). Anyway it's without doubt Ebony's best ever release and an essential purchase for anyone into Heavy Metal (except perhaps for the most extreme hardcore thrasher).

DAVE CONSTABLE

E.G DAILY
Wild Child
(A&M)

62

E.G looks a lot like Pia Zadora and is, in fact, an actress herself, but she can also sing! (Sorry Pia!). I've picked up on this one because of the involvement of one Rick Ramirez. Obscurists might remeber him as a member of STRIKER and BRUZER. Ex-1994 man Steve Schiff also appears.

Most of the album is semi-disco thrash and obviously of no use to us, but there are three great tracks verging on heavy rock/AOR viz: the very eerie "Is Anybody Home", "Little Toy" and the riff laden "Don't Let Them Take The Child Away". Vocally E.G sounds very much like Sandy Stewart. An album for anyone into female singers, especially horny ones like E.G.

DAVE REYNOLDS

CARNIVORE
Carnivore
(Roadrunner)

81

Even though I was familiar with the demos, this album took a while to grow on me but now I'm totally hooked.

CARNIVORE generally sound like a cross between TROUBLE and VENOM with a touch of MOTORHEAD thrown in. "Thermonuclear Warrior" and "World Wars III and IV" are the choice tracks although the production could have been a bit better. But if you want to find out more about the band then watch for the forthcoming feature. In the meantime grab a copy of the album.

BERNARD DOE

UDO DIRKSCHNEIDER Pic Matt Sampson

ACCEPT
Russian Roulette (Indisc)

28

I gave up with these guys two years ago when they took up the little known art of Plod Metal. "Russian Roulette" continues where "Metal Drone" and "Balls To The Dustbin" left off.

The opening track "TV War" is promising - cruising along at about 30mph but then we fall back into reverse gear for the other 30 odd minutes. In fact I don't know why I listened any further.

See HELLOWEEN, GRAVEDIGGER and KREATOR for the future of German Metal. As for ACCEPT and the SCORPIONS totally delete.

DAVE CONSTABLE

TED NUGENT
Little Miss Dangerous (WEA)

70

Will TED NUGENT ever return to the glorious days of total annihilation of the speakers? Yet again he's surrounded himself with a new bunch of playmates that include Pat Leonard (ex-TRILLION) on keyboards, Dave Amato (ex-TANE CAIN'S TRIANGLZ) on best Derek St. Holmes impression/lead vocals/rhythm guitar.

It's good stuff but Ted Nugent's forte is NOT playing heavy AOR right? Songs like "High Heels In Motion" and "Strangers" would be so inescapably brilliant in the band of TOBRUK, VAN HAGAR or HONEYMOON SUITE, but this is Ted Nugent man, I can't f**kin' relate y'know?! Even when the man himself takes over the lead vocal spot, as on the title track or the heaviest track "Crazy Ladies", it's just not him. Ted goes disco!

That sucks two hundred tons of diseased penguin dick kids!! I wonder if he were exposed to a good deal of ONSLAUGHT, HELLOWEEN or METALLICA he'd jump into his snakeskin boots and bring out the heaviest, most awesome album ever! What about it Gonz? For music fans I'd advise you to buy this album - the songs ARE good but just try not to think it's a TED NUGENT LP. I get more enjoyment out of it like that, so perhaps you could too.

DAVE REYNOLDS

SIDEWINDER
Fade To Black (Executive)

40

A band that brings to mind the rather bland TANTRUM. SIDEWINDER, signed to the same label as MAXX WARRIOR and NANTUCKET, are much too poporientated but do surprise on occasions when they churn out some pretty heavy riffs within the two token Heavy Metal numbers - "Rock'n'Roll Man" and the quite brilliant title track. Mind you, I'd forgive Wendy Upchurch, one of the bands two female lead vocalists, almost anything 'cos she is gorgeous! Approach this LP with caution, unless you like TANTRUM!

DAVE REYNOLDS

RACER X
Racer X (Roadrunner Records)

75

Not another bloody guitar hero? Yep 'fraid so. Paul Gilbert has arrived folks at the tender age of nineteen and raring to go. Paul was apparently responsible for the guitar work on the BLACK SHEEP Lp "Trouble In The Streets". Well if that was Paul Gilbert then I can only say that the guy is awesome, but I'll have to ask BLACK SHEEP's Willie Basse before conformation can exactly be made on that.

Anyway onto RACER X. The album hits off with the instrumental cut "Frenzy" and guess who Paul sounds like? You've guessed it - Yngwie Malmsteen. RACER X's brand of power metal somehow impresses me, especially "Street Central", but on occasions Jeff Martin's vocals become a little annnoying. All in all though a very interesting debut.

KELV HELLRAZER

WENDY O WILLIAMS
Kommander Of Kaos (Zebra)

81

Flicking through other more well known journals than ourselves I managed to find a couple of less than complementary reviews of this LP.

After giving it a few spins I've decided certain other reviewers must be completely deaf since "KOK" is by far the best LP Ms. Williams has ever been associated with.

Tracks such as "Hoy, Hey (Live To Rock)" and "Pedal To The Metal" verge on power metal whilst other goodies such as the KISS penned "Ain't None Of Your Business" (a live version complete with infamous banana rap - puts Dee Snider to shame), "Party" and "Jailbait" all chug along quite nicely thank-you.

With a rough and raw production that enhances Wendy's unique(!) voice the LP becomes a must for those of you into trashy metal - mind you you've got to be a bit broadminded I suppose.

DAVE CONSTABLE

PREDATOR
Easy Prey (Roadrunner)

60

PREDATOR offer plenty of variation on their debut album. At one end of the scale there's the commercial plodding sounds of "Siberia" and "Road To Glory" - which is almost a rip off of QUIET RIOT's "Metal Health" - while elsewhere the band throw in some aggressive speed metal with "Over The Edge" and the ANTHRAX influenced "Masters Of The Night".

In between there's the MAIDENish title track, the dreary ballad "Tortured" and a couple of other mundane rockers. Overall not too inspiring.

BERNARD DOE

SORTILEGE
Heroes Tears (Steam Hammer)

25

I'm really sorry France but even your bands that sing in English are in my opinion generally useless. SORTILEGE's first offering - "Metamorphosis" was interesting in parts but with "Heroes Tears" they have just deteriorated into sub-average, semi-commercial Euro metal. I don't want to dwell on the contents too much suffice to say you'll not remember one riff or solo even after 20 plays. Shame really 'cause I reckon they try hard.

DAVE CONSTABLE

LEGAL LIMITS
Cover Girl (FM Records)

53

LEGAL LIMITS are another signing by Dave "Eyeliner" Roberts, it seems! The band's initial attraction is that they boast two gorgeous young ladies in the shapely forms of Susan Ovellet (vocals) and Kim Fontaine (bass), so it's obvious why I was given this to review! And they're Canadian too!

Sexist comments aside, LEGAL LIMITS play in the vein of SUE SAAD AND THE NEXT, LIPS (a totally obscure Seattle group) and TANTRUM. I feel the production is a little too heavy-handed, something that mars the quality of the songs on this five-track mini-LP. But, apart from the title track, none of them are that good anyway and only one, ("Play The Game") was written by a member of the band. Trivia freaks might be interested to know that "Big Talk" was penned by ex-TEAZE man Mark Bradac! File under "Nothing Special".

DAVE REYNOLDS

DISORDER
GI Faen I Nasjonalitenten Din (Disorder Records)

55

Recorded live on a Sony Walkman at the Blitz club in Oslo, Norway, comes the latest offering from Bristol punk rockers DISORDER.

No less than n-n-n-nineteen tracks of blatant punk thrash which despite its raw aggression and the occasional guitar solo offers very little for a majority of metal fans. But at only £3.50, no doubt an essential purchase for the hardest of hardcore fans. For more info write to: DISORDER, c/o 47 Hallam Road, Clevedon, Avon, BS21 7SE, ENGLAND.

BERNARD DOE

HELLOISE
Cosmogony
(WEA)

73

Certain people appear to think that this album is the debut from a thrash outfit. Not so, HELLOISE, who are managed by Metal Mike of Aardschok fame, are more in tune with what the sadly ignored HORIZON and WEA's other Dutch signing VANDENBERG, are doing.

The album opens nicely with a great number called "Cosmogony" (why not?) with guitarists Arjan Boogerds and Ben Blaauw putting in some choice licks a-la Vivian Campbell. HELLOISE have a refined sound and an excellent production from John Sonneveld which brings out the best in vocalist Stan Verbraak. There are one or two ballads but Stan handles 'em well but it's the heavy stuff he and HELLOISE excel at best and whilst not everything is overtly impressive, it's still a very worthwhile album from a talented band.

DAVE REYNOLDS

WRATH
Fit Of Anger
(King Klassic)

78

While just about every new U.S. band these days tilts towards the thrash end of the market, WRATH stick to the more traditional NWOBHM influences.

The MAIDENish opener "Children Of The Wicked" and the PRIEST inspired "Sudden Death" are typical of the WRATH sound with strong riffing and screaming lead work all enhanced with a good crisp production. The best track though has to be "Breakdown", which proves the band are more than capable of playing speed metal to rank with the best.

There are a couple of weak moments like "Fallen Angel" and the monotonous instrumental "Bones", but while WRATH are hardly breaking any new ground, the general high quality of material warrants investigation from all serious metal fans.

BERNARD DOE

MANILLA ROAD
The Deluge
(Black Dragon Records)

78

MANILLA ROAD's fifth album to hit the streets and as ever they prove themselves to be the masters of conceptual metal. Yet, this isn't supposed to be a "concept" album, well I don't think it is anyway, but it just comes across that way. MR albums are addictive in the sense that you can't really listen to part of them - you have to hear it all.

First, however, a word of warning to Black Dragon. The review copy that was handed to me by Father Doe was a bum pressing - so bum that I changed the cartridge on the deck twice before I realised that it was the platter at fault. I hope that this was a once off because as a result the innermost tracks on each side were inaudible.

"The Deluge" is typical of MR's approach to a unique form of metal. It's not Total Death/Speed - yet parts are at such a blistering pace that METALLICA would be a home playing with them. It's not Wimp in anyway either. Imagine something in the HAWKWIND mode beefed up to '86 standards and you have the answer - MANILLA ROAD Metal.

Amazing axework on top of a solid bass and rhythm section, some cleverly orchestrated slower passages, and the most refreshing approach to lyrics that I've heard for a long time make this an enjoyable album to listen to.

Only one thing left - you gotta play it LOUD.

STEVE PRICE

TOUCHED
Death Row
(Ebony Records)

70

The band's second album opens in blistering style with the excellent speed metal attack of "Power Point" but unfortunately this enthusiasm is short lived and we're left with yet another UK band who obviously wish they'd all been born in America.

The likes of "Through The Night", Moving On", "Street Cred" and "Night Attacker" all show strong US influences, the latter sounding like a heavier version of DOKKEN.

Elsewhere "Death Row", "Night Of The Hallowe'en", "Back Alley Vices" and "When I Call Your Name" all plod along nicely and although in the main the material is fairly listenable I would like to have seen the band deliver a few more songs in the vein of "Power Point" or was that just a token gesture?

BERNARD DOE

DIZZY BITCH
In The Pink
(Fiji Records)

61

According to Azra mainman D.T.Richards BITCH's Tim Tation has left the band already, which is a real pity, because with a hot production DIZZY BITCH could have been going places. As I mentioned in their demo review the BITCH play glam with a metallic edge; the riffs are very reminiscent of what was happening around the time of the NWOBHM.

"Dizzy Bitch" has got to be heard for its closing line - "I'm gonna run your ass right out of town girl". "Insane By Mother" is pure riffola with a hint of ALICE COOPER - nuff said.

"Goin' Down" reminds me of WRATHCHILD's classical mayhem period. All the perverts out there will love the girl goin' through the motions on this one.

Elsewhere the LP is just gross and offensive. Wow these guys don't mess around do they?

Apparently they were hard pushed in the recording of the album and a heavy duty production was out of their league. Well I'll forgive 'em this time, but the next one better be hot boys.

KELV HELLRAZER

SINGLES~E.P.'S

HELLS BELLES
Barricades
(Raw Power 12")

More a taster for their up'n'coming LP. HELL'S BELLES are highly regarded by MF's writers, you might recall Bernard raving over them in MF7.

This 12" features two tracks that will be included on the LP, plus one that won't make it, a track called "If It Don't Make Yer Ears Bleed" which isn't one of their best anyway.

Formed, of course, by ex-DISCHARGE guitarist Pooch, HELL'S BELLES have a great deal of potential and though they're more of a glam-metal band I'm sure they'll still attract a good deal of hardcore interest. Look for the LP.

DAVE REYNOLDS

U.T.
Heavy And Dangerous
(Bess 12" EP)

U.T.stands for UNREAL TERROR, should be right up Dave Constable's street then! From Italy this four-piece have produced a really horrendous record, the production sucks, sounding like they've been recorded in someone's bathroom. Want more? The material sounds dated and the band are so out of tune at times - including the singer - that it's almost depressing. Garbage.

DAVE REYNOLDS

ENGLISH DOGS
Metalmorphosois 12" EP
(Under One Flag)

ENGLISH DOGS return with a new offering - their first for MFN's newly launched thrash label.

"Nightmare Of Reality" is a METALLICA inspired number with touches of SLAYER thrown in, but is let down by a weak ending.

I much prefer the two tracks on the 'B' side "Let The Killing Begin" and the blatant punk thrash of "Absolution". Both a fine taster for the band's forthcoming album.

BERNARD DOE

RR 9721

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STICKY FINGERS

DAVE REYNOLDS Dips Into The NYC Metal Scene And Finds SNATCH!

Never say that MF doesn't give you value for money! Here I am whippin' up a batch of tasty SNATCH for ya! I can tell you that these boyz ain't pussies 'cos SNATCH are one of New York's latest, promising metal acts bangin'(?!) on the doors of Manhattan's major labels.

The SNATCH story started in January 1984 when vocalist Petey and guitarist Paul Sweet were quickly joined by bass player Marc Carmona and drummer Joey Foxx. Over the following months they played Long Island clubs, Battle Of The Bands competitions and even played two shows in the summer down in Florida. In December '84 SNATCH recorded a four track EP with only twenty hours studio time, but it got delayed due to the band's equipment getting ripped off on Christmas Eve, so the money had to go towards new gear.

The record saw the light of day last July, with the title of "If The Party's In Your Mouth.. We're Comin'". With a title like that they just had to get my attention huh? I was pretty impressed with what I heard so I got in touch with the band's manager, Al Reiff. After many a delay, which is all my fault due to never being home when Al called (which must've pissed him off greatly. My apologies!), here, at last, is SNATCH wide open and on view to the MF public. (Don'tcha just love how I put that?!!)

Vocalist Petey is a really funny guy, he dominates proceedings and it's no wonder that he's the frontman. O.K. Petey, I have it on good authority that you guys are obsessed with sex! "Well we're not really obsessed with sex, it's just that you find your little niche, you find what you do good, you stick with it and if you've got it you flaunt it!"

Why don't your lyrics deal explicity with this? "Well our lyrics don't really explicitly deal with sex because the whole concept behind the band isn't really sex, it's just a party atmosphere, we're a party band. I mean whaddya do at a party? You go to a party 'cos at the end of it you hope to get laid, right? We're not gonna beat around the bush, we like gettin' laid! But if we put sex into the lyrics then it would be just too much of one mainline thing, so we just keep the attitude of the band as sex and the attitude of the music is just party rock'n'roll."

Who came up with the SNATCH concept? "Basically it's all of our ideas put together". What kind of audience reaction do you get when they see those "Eat C**t" banners at the side of the stage?! "Ha! Ha! The reason why we use those banners is because we had to give people a bit more than what your average band was doin, (in other words, they had to have a gimmick!), so we used those banners. They're obsolete now 'cos we probably won't be using them again. They did their job, they gave us a little bit of an edge over others that we wanted."

When can SNATCH fans expect new vinyl from the band? "Around springtime, early summer, we're currently in the studio doing three songs and when they're done we're gonna go to the record companies, get ourselves a producer that's gonna sit down and work with us, then go back and do another five or six songs for an album. We were gonna call the album "Stick Your Finger In That" but, well, we wanna leave a little to the imagination when it comes to the album title so that people take it a little seriously. We might have a scratch 'n'sniff inner sleeve though!"

"Actually Dave, you're the first person on European soil to experience one of our new songs "Turn Up The Party". Al Reiff: "So play it to your Grandmother!" (A little in-joke there readers)

O.K., so I have the track "Turn Up The Party" and it's great. Petey actually reminds me of Noddy Holder of SLADE and Angry Anderson of ROSE TATTOO all in one, on this track. It's certainly a great deal better than the rougher edged EP. I look forward to hearing more new stuff. So what is it that makes SNATCH stand out in the NY scene? Petey: "We have no money!! Ha! Ha! What makes us different is that a lot of bands have an attitude that they've made it already. We realise that the only time success comes before sweat is in the dictionary!"

What a comment! Even David Lee Roth would've been proud of that one Pete! Seriously! There were plans for SNATCH to come over to the UK to do some Marquee shows, but these got blown out due to the place being due for a long-awaited overhaul. So when can we expect 'em now? "Well the "Get Laid Raid" should be touching on British virgin soil when the Marquee has been done up and when we can find a good band to come over there with."

How did notorious pressperson Heavy Metal Heather (ex-Gene Simmons and Ted Nugent) get involved with SNATCH? "Well Joey De Maio of MANOWAR is a good friend of ours and he's probably a good friend of yours (well, I do know him) and he's a good friend of Heavy Metal Heathers and it kinda went through the grapevine and one of our shirts wound up on her back - or should I say chest? Hey, it's publicity!"

I notice Paul was born in Belfast? "Yeah, Paul's a British citizen and he's damn proud of it!"

How much exposure has SNATCH been getting? "SNATCH is probably one of the leading bands in the tri-state area. We have a tremendous fan club that spans worldwide, so I guess we're gettin' pretty big!" I think that was said very tongue-in-cheek, readers!

So how come L'Amours East seems to be the only place in NY you play? "The reason why that is, is beacuse it's the only place that can hold 3,000 SNATCH fans in one sitting!!" What can we expect from the band now? "Well you can expect a full record, perhaps a tour as opener for a major band over in Europe, video's.. we'll be touring here, Pittsburg, Chicago, Detroit, Cleveland and maybe Canada." How do you think you'll be received? "With open arms and open legs!"

As a parting shot Pete asked me to bring over some photographs of "naked English women" when I go over to New Jersey/New York shortly - I'll have to speak to Tim Keenan! "Oh yeah Dave, we hear there's a problem over in Europe 'cos you guys can't get laid (Has he been talking to Bill Burkard??!) so when you come over here again we'll get you laid - what's more it'll be TAX free!" (Another in-joke).

In the words of Al Reiff: "Don't forget, it's not what she looks like but it's whether she does the right thing that counts! We'll show you a good time in New York!"

For further info on SNATCH write to: SNATCH, P.O.Box 439, East Rockaway, New York, 1151B, USA.

P.S. There are no messages in SNATCH songs, but if you play 'em backwards you hear Lesbian sex, girls moaning and subliminal messages that say "HALL AND OATES wish they wrote this song!" KIX ASS! YEAH!

Pic Neil A. Calandra

I'M a Brazilian headbanger and my fave bands are: Raven, Metallica, Tank, Kreator, Destruction, Warlock, Manowar, Fate, Savatage, Exodus, etc. I would like to trade or buy VHS-PAL video recordings, live tapes, demos, records, photos etc. Write to: Moises "Ravenlunatic", Rua Das Glicinias, 50 Vila Marina, Santo Andre - SP-CEP 09000, BRAZIL.

25-YEAR-OLD Metalhead looking for tape traders worldwide to trade live, demos, video (VHS-ntsc), rare, vinyl, etc. I have about 300 tapes mostly high quality, including quite a few San Diego shows. I'm into Queensryche, Metallica, Loudness, MSG, Accept etc. 70's HR bands - Aerosmith, Angel, Boston, UFO and ELP. Also guitar greats Yngwie, Beck, Uli, Vai, DiMeola etc. Your list gets mine. I'm fast and reliable. Brian Kelly, 6190 Stanley Dr., LaMesa, CA 92041, USA.

CANADIAN metallist into: Metallica, Fate, Metal Church, Motorhead, Accept and many other. I wish to trade live tapes with anyone in the world. No time wasters because I'm fast in sending my tapes. Your list gets mine. Write to: Miguel Mendes, 8205, L'Acadie 2, Montreal, Quebec, CANADA. H3N 2W3.

ROTTING Corpse into total death noise. I become extremely violent at the sounds of Possessed, Arsenic, Desecration, Cryptic Slaughter, Death, Hellwitch, Slayer etc. I wish to trade tapes with other death-thrashers. Dave Abel, 160 W.87th St., New York, NY 10024, USA.

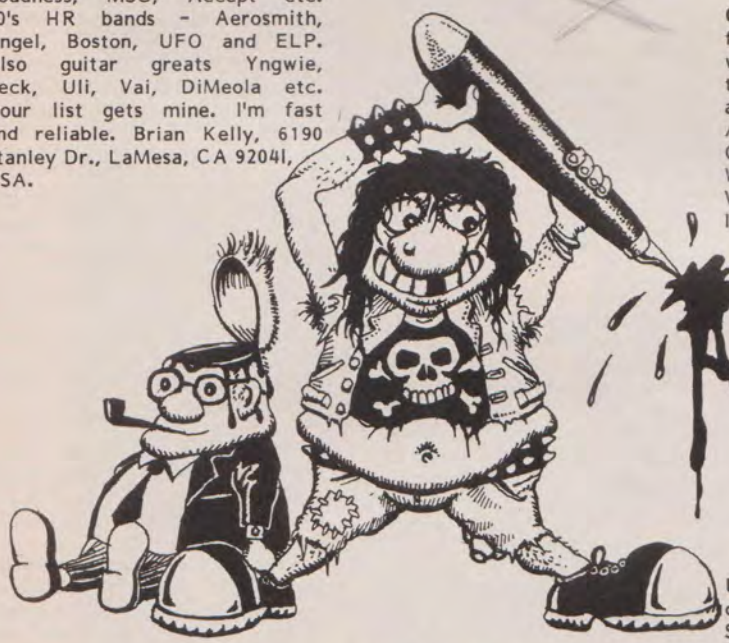
I'M a 16-year-old Black/Thrash metal freak who wants to trade live concert and demo recordings with anyone, anywhere! I'm into Slayer, Metallica, Fate, Exodus, Megadeth, Manowar, Dark Angel, Metal Church and anything else that's hard and fast. Write to: Jared Ganson, 214 W.Cypress La., Westbury, NY 11590, USA.

ATTENTION: Metallica freaks, The Dutch Metallica Metallers Union has just started. If you want to obtain full-info letter just send one International Reply Coupon to the Fan-Club address: Stefan Schipper, De Grutto 11, 7671 XA, Vriezenveen, HOLLAND.

CIAO! We're two Metal Gladiators from Ancient Rome and we want to swap live and demo tapes worldwide. Our faves are: Anthrax, Anvil, Culprit, Agent Steel, Metal Church, Queensryche, Savatage etc.. Write to: Luigi & Giorgio Geradi, Via Nemorense 116, 00199, Roma, ITALY.

GLAM METAL SHOKKER into Ratt, Wrathchild, Castle Blak, Aerosmith, Shark Island, (Early) Kiss, White Lion, Alice Cooper, Hurricane etc. Wishes to correspond with outrageous, sleazy, glam wimmin (especially American) into Cock Rock Shokkin' entertainment! Xcess marks the spot!! Write to: FOXX, 8 Bryce Close, Horsham, West Sussex, ENGLAND. P.S. Photos welcome!

15-YEAR-OLD female thrasher, stage diver and poser hater. Would like to hear from any one who really appreciates true metal such as Venom, Slayer, Exodus, Laaz Rockit, Hirax, Abattoir, Fate, Celtic Frost, Megadeth etc.. I also play a B.C. Rich Warlock guitar or try anyway. I write songs but no music and am trying to form a band. Anyone with the same interests please write to a very misunderstood (by adults) musician, songwriter, thrasher. Gloria Palmer, 3907 Wildrose Way, Sacramento, CA 95826, USA.



PENBANGERS

16-YEAR-OLD thrasher from Luxembourg wants underground posters, t.shirts, and merchandising from EXODUS, Slayer, Voi Vod, Megadeth, Possessed, Death, Destruction, Kreator, Anthrax... Write to: Demoulling Monuel, 234 Route d'Esch, 1471, Luxembourg, GDL.

I'M a 18-year-old Japnese Bestial Thrasher living in Hades. I'm into Slayer, Metallica, Megadeth, Exodus, Destuction, Sodom, Bathory, Possessed, Death Dealer and other such bands. I want to trade demos and live tapes. I live in Japan and am familiar with Jap Death Thrash 'Gori Gori' Metal. So write to: Masahiro 'Thrasher' Nakagawa, 1-44-1 Mejirodai, Hachioji, Tokyo 193, JAPAN.

TOTAL Hardcore/death metaller who thrashes to: Death, Possessed, Slayer, Venom, Exploited, Hellhammer, Bathory, GBH, Voi Vod and all other skull crushing metal! Wants serious tape traders. Your list gets mine: Steve Giacobello, 23 Hewitt St., Hicksville, NY 11801, USA.

I'M a 26-year-old female who's into Scorpions, Iron Maiden, Def Leppard, Dio, Accept, UFO and many others, but I hate black/thrash metal. All letters answered. Write to: Jackie Gartland, 19 Bowness Road, Daubhill, Bolton, Greater Manchester BL3 6TF, ENGLAND.

15-YEAR-OLD rager into Death, Cryptic Slaughter, Anti-Christ, Possessed, Mayhem, Sodom, Hellwitch, Dark Angel, Onslaught, Bathory and Slayer. Wants to trade audio/video tapes, flyers, photos. I don't collect nothing but speed metal. Send lists and letters to:R.E.P., 1419, Iao Lane, Honolulu, Hawaii, 96817, USA.

HARD-CORE thrasher looking for people to trade tapes without any delays. All letters answered. I'm into: Mayhem, Hirax, Sacrilege, Thanatos, Possessed, Death, Agent Steel, COC. Write to me in Dutch or English at: S.K. Tang, 38 Over St., Brighton, BN1 4EE, East Sussex, ENGLAND.

LOOKING for US/Canadian HM records. People from the USA or Canada should write if they're interested in trading records for tapes. I have a large HM live tapes/demo catalogue with about 1,500 titles. Lots of first class recording of nearly every HM group you can think of. Have also Celtic Frost colour photos and Destruction t.shirts (write for details). Felix Lethmate, P.O.Box 1721, 4450 Lingen, WEST GERMANY.

MOTORHEAD, Venom, Slayer etc. Live tape traders wanted. Send for my list today!!! Don't hesitate - WRITE! Tom Hallback, Dobeliusv 13, 253 67 Helsingborg, SWEDEN.

URGENT! Looking for travel company, when I travel to L.A. Summer '86. Let's hear from you party animals. I'm into Legs Diamond, Angel, Survivor, White Sister. Also wanna hear from you tape traders (No Thrash, Large List). So you California lovers write to: Perry Sandgren, Producentgatan 11, 21482 Malmo, SWEDEN.

DEATH-Metal maniac into Exodus, Destruction, Overkill, Kreator, Possessed, Death, Venom, Bathory, Celtic Frost, Sodom, Mayhem NYC. I'm looking to correspond with people into death metal. All letters will be answered. Write to: Jeff 'Death Metal' Kitts, 120 Harold St., Staten Island, NY 10314, USA.

I'M a Philadelphian headbanger. If you're interested in writing to me and into WASP, Dio, Old T.Sister, Maiden, Metallica, Anthrax, Crue, N.Savage then what are you waiting for. All letters will be promptly answered! David Malamud, 2050 Lombard St., Phila., PA 19146, USA.

16-YEAR-OLD Californian death metallist into Exciter, Anthrax, Possessed, COC, Bathory, GBH and any other death metal/hardcore bands. I want to hear from any other thrasher, male or female, who wants to trade live tapd and demos. I have live tapes of Slayer, Exodus and more. Plus a VHS Slayer video. Thrash 'til Death. Scott Oakes, 10647 Valley View Dr., Rancho Cordoua, CA 95670, USA.

I'M a thermonuclear speedcore French thrasher with a radio-active warhead!!! Looking for pretty females all over the world into deathcore. My faves are Exciter, Kreator, Bathory, Hirax... I'm looking for mags, tapes etc to trade. All letters will be answered!! Please send a photo - thanks in advance. David Beranger, 10 Rue Raoul Auband, 60590 Seri-Fontaine, FRANCE.

THRASHCORE death/nihilist into ultimate searing, raging metal like Metallica, Exodus, Slayer, Voi Vod, Anthrax, Bathory, Destruction, M.Fate, Celtic Frost, Raw Power, etc. Have all tapes necessary. Just want to get video tapes because where I live it's IMPOSSIBLE to get them. Will pay good money for these (VHS only). Write to: Milan Sikela, 1155 Delphinium, Apt. B, Red Bluff, CA 96080, USA.

LONELY female (19) possessed by all that is evil. I want to hear from all you Warlocks, Satan Heads and thrashing speed death rages everywhere. I'm totally into the occult and black magic. My fave bands are: Hell-hammer/C.Frost, Sodom, Mantas/Death, etc... Send me a photo if possible. The Black Witch, 5290 San Pablo Dam Road, Apt. 11, El Sobrante, CA 94803, USA.

17-YEAR-OLD male into WASP, Crue, Wrathchild, Kiss, Venom, Slayer etc. Seeks females 16+ for gigs etc. Peter Dooley, 136 Ivy House Road, Dagenham, Essex, RM9 5RY, ENGLAND.

FEMALE death thrash DJ into Death, Possessed, Cryptic Slaughter, Voi Vod, Celtic Frost and others seesk people from across the US and the world to correspond with trade tapes. Also, any death thrashing bands who want airplay on my "Tales Of Terror" radio show on WESB in Cleveland, send along your demos. Write to: Shelly Slater, 2530 Dover Center Rd., Westlake, Ohio, 44145, USA.

DISEASED sick perverted hardcore metal head into anything fast and heavy from Metal Church to Sodom including SLAYER, Venom, Voi Vod, Nasty Savage etc. Interested in buying and trading tapes, demos, photos, t.shirts, etc. Contact: Paul (Paxo), 85 Caxton Rd., Hoddesdon, Herts., EN11 9NX, ENGLAND.

I'M a Mexican power thrasher (18) who needs help from the whole world, 'cos in my country it is very difficult to get live tapes, demos or just pics of my fave bands. I'm into Anthrax, Chateaux, Megadeth, Old Raven, Discharge, METALLICA etc. I have records and tapes of Mexican metal. Your list needs Mexican metal, this is your opportunity. Female thrashers I'm yours. Please write to: Roberto Munoz Lopez, Heroes 10, Col Tepalcates, CP 09210, Iztapalapa, Mexico DF, MEXICO.

20-YEAR-OLD male metal maniac from Poland and interested in speed, death metal. I want to correspond with the same maniacs from around the world and to trade records, info etc. Write to: Janusz Kietczewski, ul.Cybulskiego 10/11, 50-206 Wrockaw, POLAND.

FRENCH HM maniac into Metallica esp. wants to trade tapes with guys into HM and speed metal, I've a 200 tape list. Write to: Didier Leray, 3 Rue De Vaudencourt, 27140, Gisors, FRANCE.

23-YEAR-OLD female metal maniac would like to hear from other headbangers around the world. Some of my faves are: Metallica, Manowar, Helstar, Raven, WASP, and I'm trying to form a band of my own. Elana Trident, 237 River Road, Winthrop, MA 02152, USA.

TWO thrashers from Vegas would like to trade live/demo tapes with anyone who thinks there man enough!! We have: Celtic Frost, Possessed, Slayer, Megadeth, Exodus, Venom, Voor and much more! We would also like to trade videos!! Send lists and insults to: B.M. Tapes, 3458 E. Patrick Ln., Las Vegas, Nevada, 89120, USA.

THRASHER interested in trading tapes. Into: Celtic Frost, Hallows Eve, Exodus, Slayer, Metallica, Nuclear Assault, Megadeth, Death, Motorhead and much more. I'm also looking for traders in Germany and the rest of Europe. Please write and send list. All letters answered. Write to: David Fitch, 55 Elaine Rd., Milford, CT 06460, USA.

21-YEAR-OLD punk-metal banger into Venom, Metallica, Exodus, Slayer, WASP, Motley Crue, Discharge, Vice Squad, English Dogs and all HM, but hate Saxon, T.Sister, Ratt, Bon Jovi. Wants any female thrashers (is there such a thing?) in the North East of England only, to write to and meet up with for gigs, friendship etc - punkettes can also write to me. I've got loads of demo/live tapes of all bands above, especially Venom. Gaz, 88 Bedford Ave., Laygate Flats, South Shields, Tyne-Wear, NE33 4QH, ENGLAND. P.S. No tape traders please, 'cos I'm sick of it!! Only wild women need reply!!

VIDEO collector looking to trade and buy metal and hard rock videos. Looking for videos of Priest, Maiden, Accept, Raven, Sortilege, Malice, Stryper, Loudness, Metallica, Rising Force or any metal bands popular or underground. Have rare videos of Priest, Maiden, Riot, Jag Panzer, Armored Saint and more. Please write to: Patrick Prince, 126 Myrtle Ave 4, Stamford, CT 06902, USA.

17-YEAR-OLD guitarist/thrasher into Metallica, Slayer, Celtic Frost, Destruction, Whiplash, Exodus, COC, Megadeth, GBH and any other punk/thrash/power metal wants to trade tapes with the like. Send lists to: Joe Mazzeo, 183 Richmond Ave., Amityville, NY 11701, USA.

17-YEAR-OLD hardcore thrasher into Possessed, Death, Slayer, Exodus, Dark Angel, Onslaught, Bathory and thousands more! I want to buy/trade tapes with thrashers from all over the world. I also play drums in Britain's fastest thrash band Warhammer. All letters will be answered. Write or Die! Shane, 19 Bridgnorth Road, Broseley, Shropshire, TF12 5EJ, ENGLAND.

THRASHER into Slayer, Possessed, Exodus, Death, Slaughter, Destruction and others. Wants to trade tapes. I have over 1,000 tapes. Send your list to: Steve, 7538 Balcom Ave., Reseda, CA 91335, USA.

I'M a 19-year-old male from Italy into Ratt, Metallica, Motley Crue, Metal Church, Dokken, Overkill, Malice, Twisted Sister.. I want to keep in contact with all girls of the world. All letters answered. Francesco Massara, Via Monte Di Dio 9, 80132, Napoli, ITALY.

I'M a 16-year-old into anything that hauls ass. I am interested in trading album, demos and info from power metal fans in Europe. Into Scorps, Venom, Anvil, Schenker, Savage Grace, Bitch, Maiden, Overkill, Megadeth, WASP, Crue and Sister. If it cooks I'm interested. Anti-punk. Rip Ride c/o E.J. 85 Hollywood Ave., Metuchen, New Jersey, 08840, USA.

THE Ultimate High Speed Death Hardcore Raging Metal Thrasher wants to trade or buy live tapes, demos, videos etc.. I thrash only to the fastest/black/death/insane metal around. I also rage to the craziest/most aggressive/hardcore speed punk. Bands such as Death, Possessed, Slayer, Hirax, Sodom, Annihilation, etc.. If you're interested send your list to me. Hardcore Metal Thrasher c/o Sonny Calventas, 1912 Gulick Ave., Honolulu, Hawaii, 96819, USA.

WANTED from everywhere - metal freaks into Michael Schenker, UFO, Metallica. Your list gets mine. Send to: Mike Mochan, 521 East 253 St., Euclid, Ohio, 44132, USA.

WELSH 22-year-old metal fan into Metallica, Slayer, Exciter, Venom, Fate, Exodus etc., looking to trade or buy demos or live tapes by Destruction, Razor, Abattoir, Hallows Eve and many others. I have quite a large live tape collection. Write to: Mark Morgan, 11 Ty-coch Road, Sketty, Swansea, SAZ 9EE, WALES.

18-YEAR-OLD hardcore thrasher wants to write to/trade tapes with other thrashers around the world. The main bands I love to crack my cranium to are: Death, Possessed, Sodom, Slayer, Dark Angel, Celtic Frost, Destructor etc... I have tapes of all the above bands and more. Me and my mates are also in a band called Warhammerds. I am looking for live Possessed and Death tapes. Mitch Dickinson, 14 Delphside Court, Broseley, Shropshire, TF12 5SR, ENGLAND.

NASTY Italian 'banger (23) wants penpals from all around the world for correspondence, exchange demos, patches and badges. I'm into Exciter, Omen, Megadeth, Queensryche, Malice, Savage Grace, Riot etc. Write to: Gianluca Boccacci, Via Puccini 74, 35031 Abano Terme (Padova), ITALY.

17-YEAR-OLD thrasher into the sounds of Exodus, Iron Angel, Savage Grace, Slayer, Agent Steel, Destruction, Dark Angel, Celtic Frost, Onslaught and Exciter wishes to buy demos, live tapes, t.shirts, fanzines and patches from other thrashers all over. All those who just want to talk death, write as well to: Chris Klarenbach, 10415 Fulton Drive, Edmonton, Alberta, T6A 3X2, CANADA.

18-YEAR-OLD male would like to contact females 16+ from Denmark. I'm into PRETTY MAIDS, Warlock, Metallica and many others. Write to: James Hooley, 79 York St., Radcliffe, Manchester M26 9GL. ENGLAND.

"Penbangers" is a free service but please keep it short. Send your letters to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

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ALL KEYED-UP??

DAVE REYNOLDS Finds DOKKEN About To Unlock The Door To International Success

Unlike the United States, taking a shopping trip after half past five in the evening is futile, because that's when the working day for most Briton's comes to an end; doors are locked and all your shop assistants and owners go home to watch "Eastenders " or "Coronation Street". There are exceptions of course, usually "all-night" supermarkets round the corner owned by enterprising Asians; but these are, in comparison, few and far between.

I met DOKKEN members George Lynch and Jeff Pilson after they had just tried to do a spot of shopping in one of London's infamous tourist traps and home of Music For Nations - Carnaby Street, and were a mite pissed off because everything was closing down for the day. A far cry from the US where Shopping Malls don't close until 9 o'clock and a good many other stores - including record shops perhaps an hour or two later. To be honest I'm sure this is one of the reasons why the U.K.'s economy is so bad. Anyway, back to DOKKEN.

The band have recently been in Europe touring as support act to ACCEPT, which included a seven date U.K. jaunt. DOKKEN's latest album 'Under Lock And Key' has only just been put out in the U.K. (to coincide with the tour), although if, like me, you can't wait for such occurences you'll already have picked up U.S. or German pressings about four months ago.

Now I've always been in two minds about DOKKEN. On the one hand I'll agree that they are a fine bunch of musicians and have a pretty good collection of songs, but on the other they've always struck me as being a little too restrained, a little too laid back in style. They've never really been heavy enough for the style of music they were supposed to represent and if you remember, that was the ACCEPT style, if you've been following the band's fortunes from day one like I have!

Of course nowadays they get mentioned in the same breath as RATT, MOTLEY CRUE and THE SCORPIONS, a band you may recall, that main-man Don Dokken is pretty good mates with through his long-standing association with Dieter Dierks. Where the main-man was I did not know for DOKKEN's record label Elektra had arranged for me to talk with the band's erstwhile guitarist and bassist. So how come it's taken DOKKEN so long to get to Europe to tour in earnest?

Jeff: "Nobody invited us before!!" George: "As you know we played a little bit in Germany a few years ago, but that's about it. I guess that the sales figures for the "Tooth And Nail" album didn't warrant us coming over here."

You must have a considerable market in Germany though? "Well I guess we do". Jeff: "Yeah, it's probably the country in Europe where we sell the most albums."

Originally RATT were supposed to be playing support to ACCEPT in Europe weren't they? Jeff: "Yeah, but for some reason they decided not to so ACCEPT came to us and asked whether we would be interested in doing the tour."

Have you played with ACCEPT before? "No, but we've played with just about everybody else! Last year we played with TWISTED SISTER, DIO, SAMMY HAGAR, KROKUS, KISS... quite a year last year!"

Is there any way you'll be able to break out into a headlining act? George: "Well we will be when we go back to the States."

DOKKEN's new album "Under Lock And Key" is doing quite well for them in the United States even though it's only a few months old and yet to grow, as it were. I mean, look at how AUTOGRAPH's debut album "Sign In Please" stayed dormant for nearly a year before increased radio play of "Turn Up The Radio" forced it right into the Billboard Charts! (But more on AUTOGRAPH next issue kidz!). However when I played "Under Lock And Key" for the first time I found to my disappointment that it was even less 'Heavy' than "Tooth And Nail". George: "Really? There are a couple of songs on there that are kinda light but the stuff that's heavy is heavy, it's got a much better production."

Having said I found it 'less heavy' I've got to admit that the opening track, "Unchain The Night", is one of the best things you've done. "I think there's a real good mix on that song. "Til The Living End" and "Lightning Strikes" are also real good, heavy songs as well".

I've got to hand it to the band though, that whatever the song there's always a hook line that sticks in your mind all the time. "Yeah, we try to write the whole album like that. To be on our album a song has to have a reason to be there, it has to be something that people would remember. Once we've established that, we can branch out and write songs that don't necessarily have to have a hook."

But do you write for the radio? Jeff: "No, we write for our own tastes. It's like the other day I was listening to the first MONTROSE album, a band that I'm a real big fan of. I could see, whilst I was listening to it, why that album was never the huge mega success I always thought, at the time it was made, that it would be, because it doesn't contain those hooks even though the material is great. So we want to have the hooks and that kind of energy MONTROSE had to make the songs more songworthy, so we can be mega-successful ha!-ha!-ha!"

I might add that Jeff's tongue was firmly in his cheek when he added that gem, lest you think we're dealing with one of those tiresome

big headed bands. Now I knew that these guys are pretty much down-to-earth people but there's been such a big deal made that the band just does not get on with each other, that there's always disatisfaction and in-fighting. The American press appear to be the ones that get a great kick out of this 'fact'... Jeff: "Somewhere along the line the whole thing's been blown way out of proportion and I think you're right, the press do seem to get a kick out of it."

But then again, it has given the band an awful amount of media attention just because of that fact! George: "Which is probably why the people who blew it out of proportion did, because they've seen that its worked! So guys like you can ask us about it and we can say that it's just a bunch of bullshit!!!"

Well how about the story that was going around when DOKKEN was formed that you taught Eddie Van Halen how to play guitar George?! "Oh yeah! He still owes me for the lessons!!" Jeff: "That's funny, I taught Paul McCartney how to sing and play bass!!!" George: "No, that's bullshit! I couldn't believe it when I read that story. How old do you think I am?!" I don't know George, but I've got a hilarious video of you with short hair from German TV of 1981 vintage that also shows Juan Croucier (later to join RATT) with a FARGO t.shirt on, as a member of DOKKEN!! "Oh no! Ha! Ha!"

And, what's more, I've also got XCITER demo's with you and Mick (Brown - DOKKEN's dynamic drummer) struttin' your stuff on 'em!! "You've got all the bad stuff on us! No wonder we're not big over here ha! ha!"

Yeah, want some more? Tell me how you got involved in Mike Varney's Cinema and the "Rock Justice" LP Jeff?!! "Oh boy! Mike and I started doing demo's for this project that Marty Balin was putting together and I came in and played bass and sang, then we branched out and formed a band called CINEMA which also included Leonard Haze from Y&T. We did the album, (which also includes contributions by Phil Kennemore of Y&T and Gere Fennelly who later joined ANVIL CHORUS), it didn't work so that was it!"

So how did you hook up with DOKKEN? "Through Mike Varney. Don called him up one day and asked him if he knew any bass players that could sing, so Mike put me into contact with Don and it's just been one big happy family ever since ha! ha! ha!"

How does DOKKEN fit in with what's happening in L.A.now? If Kelv Hellrazer is to be believed, it's the centre of the U.S. glam explosion at the moment. Jeff: "DOKKEN wants to be the band that's not glam anymore!! ha! ha!" (This guy is a laugh a minute - seriously!)

Really? So how come on the cover of your new album you've got your hair ratted up and stuff?! George: "That was Jeff's idea!!" Jeff: "Yeah, I invented ratted-up hair... after I taught Eddie Van Halen how to play guitar!" George: "There used to be a scene in L.A. but from what I can see that doesn't exist anymore. In L.A. now it just seems to be full of bands that mimic bands that have broken out of L.A., there's no bands creating anything new."

How come Don decided to concentrate on singing? Was it because he couldn't compete with George as a guitar player?! George: "It wasn't a matter of competing, it was a matter of lack of focus in the band. We were a little non-descript at that point (just before "Tooth And Nail" arrived) so we psyched it up a little bit, sound-wise and look-wise". Jeff: "We really had an idea for the sound we were going for with just George playing guitar. The main thing was having a lead singer and the band performance-wise has come a thousand miles since."

Was it always Don who was to be the frontman? You could've done the job equally as well Jeff? George: "Yeah, but have you ever heard Don play bass?!!!" The interview is brought to a temporary stand-still as we all curl up laughing our heads off!

So guys, this is the mighty MF. What's your opinion on thrash metal? Jeff: "Anything that's good is fine with me. There's some good thrash metal bands and there's some bad ones". George: "It's like punk another step further really. It seems to appeal to 15-year-old boys with over-active glands..."

Whereas you seem to appeal to 15-year-old girls which is much better don't you think?! Jeff: "Yeah! Especially if they have over-active glands!! Seriously, I love extremes, I think it's great when bands do that, it's just that the thrash metal thing doesn't happen to be our think, but I love that energy, which we try to put across. "Lightning Strikes Again" is a real energetic tune, wait 'til you hear it live."

I think your most energetic and heaviest track is the title track on the "Tooth And Nail" album, that even crept into Bernard Doe's thrash filled Top 20 albums of 1984! Are you a 15-year-old girl with over-active glands Ed?! (No I'm not, so get off my back Reynolds! - Ed.) So what do you think of being called a "poser faggot band" by the anti-CRUE/RATT/Glam metal brigade? George: "Well I could understand it, if I was a kid into SLAYER and ANTHRAX I would be put off by DOKKEN - seriously! But the only thing I could equate it to when I was younger and listening to the most extreme stuff I could get my hands on would be JOURNEY or something. I don't think we're a poser or a sell-out band. We can fill that gap, not that we want to, but because we have some melody. We also play hard rock that we've been playing all our lives and we'll continue to play it. If it's fast then people might call it thrash metal, or if it's slow then they call it dirge metal or gothic-death rock, y'know what I mean? Or if it's got melody to it then it's a ballad and you guys are selling out. We're not trying to appeal to everybody we just play a lot of different kinds of hard rock music." Jeff: "But there are a great many people we do appeal to so whatever we're doing must be right."

Need I say more?

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from the FRONTLINE

OZZY OSBOURNE
De Montfort Hall
Leicester

After witnessing Ozzy's disasterous show at Birmingham I really wasn't expecting much second time around. The Brum show was a major let down, bad sound for the entire duration, Ozzy himself looking tired and far from happy and to cap it all just one encore bringing the total set to a mere one hour and ten minutes.

Unfortunately the opening numbers were again marred by a terrible sound in which Jake's guitar was the main victim. By "Bark At The Moon" this was put to rights and suddenly the riffs came crashing out of the PA at least twice as loud as they had been before.

Ozzy looked a lot happier when all the problems were rectified and from then on seemed to be having a great time onstage. Jake spent most of the evening thrashing around like a demented rag doll on angeldust leaving the mainman to casually wander around in circles as though he'd lost his contact lenses. In the SABBATH days of yore Oz would bound around like a baboon but I've noticed he keeps his leaps to one per show nowadays. He still clowns around

Pic Matt Sampson

by bunging bats into his mouth and piggy-backing his water-bearer. There's also the ritual of throwing Jake around after his solo.

A majority of the set is from "The Ultimate Sin" LP with "Thank God For The Bomb" being the nights monster. Of all the riffs in all of heavy metal, Jake can be justly proud of this one. It's as nasty as cleaning out your ears with rusty barbed wire, it sticks in your head y'know? Other newies on parade included "Never Know Why", "Killer Of Giants", "Ultimate Sin", "Shot In The Dark" and "Secret Loser".

"Mr Crowley" had everyone swaying to and fro and "Iron Man" has the same effect. For some reason I find the sight of a full hall wafting around in the manner of a cornfield disconcerting but there's no denying their unflinching loyalty to Ozzy. I'd take a bet that if Oz pulled a moon then the De Montfort would rapidly witness 2,500 spotty bums projected to the skies. I suppose a tattoo is a fairly good indication of how much the man is held in reverence as well and there was a lot of "Ozzy"'s needled into peoples skins. (Hi Emma!)

Ex-STONE FURY drummer Randy Castillo proved himself a potent pummeler and at least tried to jazz up the drum solo by going walkabout round his kit. On the whole I still find drum solos tedious at any gig. Phil Soussan's a good enough bassist but didn't seem to do a lot else to liven up his act.

So onto encore time as "Paranoid" is predictably wheeled out and given an autopsy by Mr. Lee who just tears this old brontosaurus to shreds. And again - one encore! Why?? The audience wanted more and for £7.00 a ticket (roughly 10p a minute) deserved more. What's the problem Oz??

GARRY SHARPE

JAKE E. LEE

Pic Matt Sampson

NUCLEAR ASSAULT/BLESSED DEATH
Irving Plaza
New York

By the time BLESSED DEATH released their "Kill Or Be Killed" album I had already seen them live 5 or 6 times and on each occasion I've disliked their appearance, their performance and their music. I also had both of the bands demos and I didn't like them either. But unbelievably it took just one listen to their album to convince me that I had been wrong about this band because as much as I hated to admit it, BLESSED DEATH had released an excellent debut album that really kicks ass!!

So since I was now a converted die hard BLESSED DEATH fan, when I found out they were opening for NUCLEAR ASSAULT at the Irving Plaza in New York City, I was extremely anxious to check the band out to see if I would finally like their live show.

Well, I'm sorry to say that as much as I tried to like BLESSED DEATH there just wasn't much to like. The band opened with "Eternal War" and continued with "Naplam", "Kill Or Be Killed", "Pig Slaughter" and a few others but it was just the same BLESSED DEATH that I had seen so many times in the past.

Larry Portellis' vocals were perfect and the rest of the band was on top form but there is a severe lack of interaction between the band and the audience. Larry's raps are kept short and standard, and the guitarists Nick Fiorentino and Jeff Powelson hardly ever look up from their instruments. So I'm afraid BLESSED DEATH still don't blow me away with their live show (though the album is still devastating).

No doubt anyone down the front of the stage would tell you a different story of the show. The thrashers and stage divers were having a good ol' time and while I doubt if BLESSED DEATH gained any new fans that night, I'm sure they didn't disappoint the faithful.

The nights headliners NUCLEAR ASSAULT is a band whom I've seen about as many times as I've seen BLESSED DEATH. The first time was in April 1985, when they were sloppy, dull, laughable and just plain bad. I saw them time and time again but saw little improvement and it wasn't until L'amours "5 band spectacular" (well that's what they called it!) in August 1985, that NUCLEAR ASSAULT showed drastic improvement, when they blew away BLESSED DEATH, CARNIVORE, AGENT STEEL and even the headliners EXODUS.

Pic John Ricard

DAN LILKER (NUCLEAR ASSAULT)

Eight months have passed since then and NUCLEAR ASSAULT have continued to improve with every show. As those of you who have their demos know, NUCLEAR ASSAULT is a band who has successfully managed to combine hardcore and heavy metal. Their music (vocals aside) is similar to S.O.D., which is not surprising since bassist Dan Lilker is a member of both bands.

The start of the show was delayed by 30 minutes while the roadies tried to get everything working. S.O.D., ANTHRAX and Crab Society member Charlie Benante assisted, but it seems he is a better drummer than he is a roadie since the problems continued throughtout the show.

When everything was in semi-working order NUCLEAR ASSAULT opened with "L.S.D.(Live Suffer Die)", "Betrayal" followed the 90 second instrumental and singer/guitarist John Connelly found time during the solo to dive into the crowd while still wearing his guitar!

The band continued with "Vengeance" and "Cross Of Iron" before playing their tribute to Vince Neil. The tribute "Butt F**K" begins at breakneck speed while it tells the story of Vince Neils drunk driving incident. The song finally slows down to mosh speed when Connelly says "Let's talk about justice". He tells of how Vince Neil only gets 6 months probation for what he done and goes on about how anyone else would of got 5 years. Connelly eventually brings himself to the point of frustration and screams out "Well f**k him!!!".. Dan Lilker adds "Yeah f**k his band too!" at which point NUCLEAR ASSAULT breaks into 30 seconds of "Looks That Kill"!!! before returning to breakneck speed once again. Marvellous!!

This single song showcases everything that is great about NUCLEAR ASSAULT. It shows their ability to play hardcore as well as heavy metal, it shows their originality and sense of humour and best of all it demonstrates their excellent rapport with the audience. Connelly's raps never sound pre-planned, he talks about whatever comes to mind. He never goes on about "How great it is to be here" or "How hot it is on stage". Instead he told us where not to eat (Tad's on 14th St), what band to see at the weekend (the CRUMBSUCKERS at CBGB's) and even how sick he is of mass transit and the "D" and "RR" trains.

At one point during the show when Connelly was complaining about all the bouncers on stage, someone yelled "F**k Them!", Connelly replied "I'd rather not - they're all guys!". It's hard to appreciate these kind of raps if you don't attend as many concerts as I do. I get so tired of hearing the same raps over and over from "different" bands, that it is a welcome relief to have someone talk from onstage as a friend instead of as a "rock star".

In addition to "Vengeance" and "Radiation Sickness" the band performed their "Soldiers Of Metal" rip-off entitled "Cold Steel" and an excellent mosh song called "Nuclear War". To end the set Dan Lilker sung the 38 second classic "Hang The Pope". A good song, but I'm a little curious as to why we should hang the Pope? Anyway the song came to an end and Connelly dived into the crowd for the umpteenth time as NUCLEAR ASSAULT ended another fantastic show.

JOHN RICARD

RATT
Hammersmith Odeon
London

The BEST! The very BEST! The San Diego rodents scurried into London as support to OZZY OSBOURNE, they'd been blowin' the bugger off on the whole U.K. tour and this evening was no exception, for even as a support act with no effects at all, RATT were the best live band I've seen since METALLICA first visited Britain.

The band's set was littered with the cream of their three albums, they even included a real heavy version of "Sweet Cheater" that blew the balls off the vinyl version. To cut it short RATT live are light years ahead of RATT on vinyl. RATT'n'Roll Kills!

You've got Stephen Pearcy commanding centrestage, dressed like a tramp (A new trend?!), Warren de Martini on lead axe a skinny figure but one helluva player; Robbin Crosby - tall and mean; Juan Croucier doin' all manner of things on bass, and "The Blotz" beating the proverbial seven tons outa that drum-kit. RATT's 45 minute set just oozed rought edged, razor sharp classy Heavy Metal - and don't let anyone tell you otherwise, even Pearcy! Each song was delivered as though it were the last they were doing. After RATT I didn't really care about seeing OZZY. I knew I'd seen the best there is as far as concert attractions go at the moment, and I can't wait 'til I experience a RATT headline performance.

DAVE REYNOLDS

Pic Tim Keenan

ROBIN CROSBY

Pic John Ricard

BLESSED DEATH

AARDSCHOK DAG FESTIVAL
Karregat
Eindhoven

"There was a war here once in days of old, evil was strong, the noise of battle loud, the warriors violent, they shied away from nothing."

Today there was a war again in Eindhoven - a war of metal, an army of Dutch fanatics, the noise of Aardschok. Festivals are an engineer's nightmare as first band AVALON were to discover. The band lack style but certainly possess talent in the form of QUEENSRYCHE style material and in the person of lead guitarist Jack Pisters who shows considerable control of his axe. The set featured tracks from their debut album called "The Third Move" which comes highly recommended.

"At first the war was hard; evil triumphed! Soon, however, good fought back pounding the enemy positions."

LAAZ ROCKIT were the first named band to take the stage. Featuring Vic Agnello (drums), Phill Kettner and Aaron Jellum (guitars), Michael Coons (vocals) and Willy Lange (bass) they inflicted impressive damage on the hearing with tracks like "Backbreaker" and "Wrecking Machine" from "No Strangers To Danger" and "Forced To Fight" and "Prelude To Death" from debut LP "City's Gonna Burn". Michael Coons sang well and the playing of Jellum and "Wolfman" Kettner was superb, especially in one solo when the two combined. ROCKIT's metal is similar to a heavy JUDAS PRIEST with bits of METALLICA thrown in, all hit by a train travelling at the speed of light - when they slam dived it said it all ROCKIT will kill. Look out for a new album later in the year.

"Slowly the enemy was crushed - then a strike was made from a totally unheard of medium - on the very brain cells of the enemy solidiers."

HELLOWEEN were unknown to me before, but "behold, mine eyes are opened!" Starting their set with "Ride The Sky" from "Walls Of Jericho" HELLOWEEN attacked a crowd that lapped them up, and included the superb thrash of "Gorgar", "Murderer" and "Guardians" in a set which was again weakened by sound difficulties, which damaged Kai Hansen's singing and Michael Weikath's solos. The slam divers went beserk though and by the end of the set I too was swallowed up in the furore that apparently surrounds HELLOWEEN everytime they play. This assures them total domination as "Heavy Metal Is The Law" and "Metal Invaders" showed. Although HELLOWEEN aren't original it blows the mind.

"The enemy leaders held out still! Agents were despatched to kill!"

AGENT STEEL took to the stage to rapturous applause and the death bell tolled. Opening with the thrashy "Guilty As Charged" John Cyriis was singing well and guitarists Juan Garcia and 18-year-old Bernie Versailles gelled well in a set that included the new EP track "Mad Locust Rising" and another, "Unstopable Force", which will be the title of a new already recorded LP due out soon after the EP. These tracks are a lot heavier and faster, similar to SLAYER's "Chemical Warfare". Although the set featured the unreal "Agents Of Steel" and a mega version of JUDAS PRIEST's "The Ripper", it was these new tracks which provided the most interest. Garcia seems to relish this faster approach so watch out for heavier thrash from AGENT STEEL.

"In the final conflict magic arts were turned against Satan and evil was smashed."

King Diamond has finally cast Satan off although his lyrics still probe the unexplained. MERCYFUL FATE still featured heavily but 'Ol Nick' is no longer the commanding force in KING DIAMOND, the band. The stage show is still weird with candles, Jonah's book, crystal ball and trickery with skulls, since image is still important for Diamond, but music stands out more clearly. On one side the set featured doom laden tracks like "The Candle", "Fatal Portrait" and "The Oath" and on the other the more substantial legendary riffs of "Evil", "Gypsy" and their successor "Charon". The early sound was crap. Diamond's radio mike was too loud and the solos from Michael Denner and Andy La Rocque were inaudible but the band battled on and the crowd helped to rescue a really good show capped by tracks like "Jonah" and the encore "No Presents For Christmas".

The party went on, organisers slam dived, journalists moshed; a pleased audience faded into the night and the Karregat was a wasteland only hours after one of Europe's heaviest festivals. RRROOOAARGGHH!

MIKE EXLEY

MICHAEL COONS [LAAZ ROCKIT]

JOHN CYRIIS [AGENT STEEL]

ANDY LA ROCQUE [KING DIAMOND]

Pix Mike Exley

ELIXIR
Wellington
London

Fresh from completing their first album ELIXIR ended up with the support slot at this charity event promoted by the rock station Alice's Restaurant. One thing's for sure - neither they nor the headliners CHARIOT (reviewed MF16) could have been disappointed with the crowd, it was like a sardine tin, packed solid.

However, things were hardly easy for the band. Apparently they were using CHARIOT's backline, they only just managed to get a soundcheck and last but not least supporting in West London's infamous club can be one of the worst tasks going. London crowds are reknown for slaying supports.

Once ELIXIR hit the (cramped) stage the problems were less obvious. What was obvious however was that there were many of their own supporters down the front and whilst that's a good start it's not necessarily the answer as it's the ones who are standing at the bar who you've got to convince. They tried, oh boy did they try, but I was still left with the feeling at the end of the set that I'd seen "just another band".

For some reason ELIXIR strike me as another band cloning the MAIDEN syndrome and yet I can't put my finger on the problem. They don't particularly sound like MAIDEN, they don't look like MAIDEN, they can't play like MAIDEN but you get the feeling that that's what they want to be.

It's a shame really because they actually started well. What ELIXIR need is good songs instead of the very average ones that they currently possess. After 15 minutes they become very tedious. By the time they get to the dreadful "Treachery(Rides The Wind)" even their own fans are going to sleep.

Individually, ELIXIR contain 5 very talented musicians who provide tight riffs, neat bass, excellent drum work and a good vocal range. Collectively only "Son Of Odin" and "Pandorra's Box" proved at all worthy of note, the rest ending up in that big aural wastepaper bin in the sky.

ELIXIR have the talent, they have the marketing - they just need the songs.

KILROY O'CONNOR

SAVAGE HYPERSPORTS

GARRY SHARPE Goes Running With The Pack

After idling around for an hour while assorted SAVAGE personal stuff their faces with chips and beans (splattering my prized copy of METAL FORCES in tomato sauce in the process) it's time to cram in an interview. Guitarist Wayne Renshaw goes for more beans while photographer Matt Sampson and I wrestle to get his rather large taperecorder out of the bag and ready for action. Wayne is impressed –"It's a f**kin' ghettoblaster! Are we having background music Gaz?"

Lead guitarist Andy Dawson and bassist Chris Bradley surround me and the tape starts to roll. How long have you been going now then? "About four hours innit?" sez Mr. Dawson. The band have just done a very successful Marquee date that sees them back on the road at long last. Chris figures out my question and informs me that SAVAGE kicked off in 1978.

Before that? "It was about '76 when Chris discovered us." Andy tell me. "Drummer Mark Brown has been in the band since '82 and in '84 he left and then came back again. He gets around a bit."

Prior to "Loose'n'Lethal" SAVAGE appeared on a compilation called "Scene Of The Crime" on Suspect along with SPARTA and TYRANT. So how did that come about Chris? "Actually we heard a conversation in a pub about someone putting together a compilation album of local bands, all that were smaller than us. So we got stroppyheads on and phoned to ask why we weren't asked." Andy: "So they said give us £200 and you can do it. We gave 'em £200 and did it."

How come you were bigger than these other bands then? "Coz we were pulling bigger crowds" states the bassman. "They were only naff local bands of which Mark was a member of TYRANT at the time.. who were shit!"

I wondered where all those TYRANT drum-cases came from! Didn't you open for DIAMOND HEAD and MERCYFUL FATE around then? "Mark's first gig with us was supporting DIAMOND HEAD at Mansfield Leisure Centre" says Andy. "We were asked just because we were local, but we still got ripped off on that. DIAMOND HEAD give us three mikes but we still had a good night." An aggreived Chris: "Well the question from the DIAMOND HEAD soundman was which bass drum do you want the mike in!"

What about FATE Andy? "MERCYFUL FATE happened because we'd just done a track for Ebony's compilation "Metal Fatigue" and when FATE were in there doing their session Darryl Johnson played them our track and they got in touch. We even had to lend them our gear for a photo-session! We were supposed to do a few gigs but ended up doing just one at the Clarendon which was OK." "If you like playing in a f**kin' cellar!" Chris states in disgust.

How tough is it keeping SAVAGE a going concern then 'cos both DIAMOND HEAD and MERCYFUL FATE have split and you've had your fair share of problems? "There's always one member who feels like packing it in" declares Andy. "So long as we all don't feel like calling it a day it'll..." "Pass that porno mag over here!" shouts a SAVAGE roadie. Now you know what the in-flight entertainment is in the SAVAGE-mobile!

"Err, what was I saying?" Andy's concentration wavers then he remembers. "Oh yes, it's things like coming up with a new song that gives you the boost to keep going, or you get a good review or something."

Chris admits that "The best time is when you're depressed and you hear someone who's made it onto a major and you think – well they are f**kin' shit!!" He's got a point. Majors seem to have a knack of signing some real dead-end bands.

The guitarist agrees. "Half the problem in Britain is all these groups getting places are no good. They've made it on image and all that bullshit. We've got the music first, in fact this guy called Garry Sharpe is always saying what a f**kin' great album lads!" I do?? Is that a ten-pound note Andy? Maybe I do yeah. Anyway, how old was all those songs on the first album? Andy's memory serves him well. ""On The Rocks" was written about a fortnight before recording. Some of the other stuff went right back to 1980."

Chris brings up a sore point. "The thing is that those songs created far more interest in us than all the other bands at the time,

ANDY DAWSON

CHRIS BRADLEY and WAYNE RENSHAW

Pix Matt Sampson

we had a real buzz about us then, but we were the only ones not to get signed."

Mark joins us (like Andy sez he gets about a bit) and provides more info on this subject. "We weren't really in a position to take advantage of it though because we were so green.. and we had a wanker of a manager!

"Honestly, that was a big gaff on our part, our management not being together at all. All those other bands getting signed up are all trying to sound American. They throw in loads of keyboards that just sound wimpy and don't cut it. Those bands are getting loads of money and getting nowhere, mentioning no names." Chris is bolder "Well I'll name 'em! SHY, TERRAPLANE. That last TERRAPLANE single did bugger all. Ours shifted three times as many and we're on an indie."

What about this new album then? When's it going to be recorded? Andy is tactful. "We'll tell you tomorrow!" (It should be out before the year's out.)

"It's working title is "Ground Zero"" explains Chris. "We played the title track tonight but we did it too fast. It's really hard to sing to at that speed." Even so the new cut sounded great to me, apparently it's supposed to be a mid-paced bruizer in the vein of CONEY HATCH's "Champion".

Andy decides to be a bit more forthcoming on the new record. "The new LP will be heavier than "Hyperactive", the guitars were down on that one but through no fault of our own." Chris explains "The guitar's on "Hyperactive" were a major disaster because the room we recorded in wasn't EQ'ed properly. That means we were mixing to a false impression. Everyone seemed to like the guitar sound on "Lethal" so we'll be going for that again".

Talk turns to studio technique, both of them telling me of their recording knowledge and how much time they put into it. In spite of their obviously limited budget the last LP was an excellent piece of production and the grievances over the guitar sound come about due to the fact that SAVAGE are perfectionists in getting the desired sound. Major bands self-production is mentioned and Andy is quick to lambast them. "I'd say we were every bit as good as major bands in the studio which is no bullshit. We're very up on that side now. Listen to that last Schenker album - sounds like it was done in a bucket of shit! Recent AC/DC albums are similar - very naff. And those bands spend more on tea than we take to record an album!"

Chris is in total agreement. "Lethal" was done for £1,500 and "Hyperactive" for £5,000. Those big bands need producers we don't. With all their state of the art technology we can still piss all over them."

Now for the main question of the evening. A lot of these new bands that have sprung up recently seem to be rippin you off, especially from your song "Let It Loose". What do you think?

"Well, put this in print" demands Chris. "The biggest thrash band at the moment are METALLICA. They started out playing SAVAGE covers, we were a major part of their inspiration and that's straight from the horse's mouth. They told us that."

"They used to do "Dirty Money" and "Let It Loose" proclaims Andy. It's common knowledge that METALLICA were going to record "Let It Loose" for the B-side of "Creeping Death". Personally I reckon the SAVAGE number sounds a bit too close to METALLICA for them to have done it. "Maybe it was a publishing cock-up" says a diplomatic Andy. "They told us they were gonna do it."

Your biggest gig so far must have been the Aardschock fest. How did you get on the bill for that? Chris remembers "Metal Mike just rang us to do it. We should have been second on the bill but ended up third." Andy cuts in "It's all very incestuous because most of the bands were on Roadrunner. TOKYO BLADE got stroppy which is why we were put further down. It was still great to play to 8,000 people tough." Wayne appears from the depths of his porno mag to chip in "It worked out better for us in the end as half the poeple were going home before VENOM got on. All the press reckoned we should of headlined it anyway, which was a nice reaction to get."

Before the tape runs out I've got to fill you in on the effect that SAVAGE metal has on people. Some time ago I was asked to do a radio interview about my daylight occupation of album cover design. The DJ who performed this task seemed perfectly sane to me but a little later the foolish man did a six song session with SAVAGE... "Yeah" recalls Andy "We did this session and shortly afterwards he went and murdered his girlfriend and then hanged himself." Wayne is sure of the cause "He found the inspiration in the music!"

So how would you describe your music, sounds a bit dangerous to me! Chris is adamant that SAVAGE play "British heavy metal played as it should be. We ain't into any of that namby-pamby American crap!"

Andy tries to advert a diplomatic incident in vain "Delete! Delete!!" But there's no stopping Chris now. "No, it's OK. American hardcore fans are into proper underground metal not crap like RATT!"

Now I wonder if the fact I've got an interview with one Stephen Pearcy the day after had anything to do with that last statement? Anyway, if you want to check out the finest UK metal band doing the rounds then grab the albums and watch for dates in the press. Third time round SAVAGE are more lethal than ever.

Playlists

BERNARD DOE
1. Peace Sells But Whose Buying - MEGADETH
2. Tightrope - ANTHEM (King Records LP)
3. The Force - ONSLAUGHT (Under One Flag LP)
4. Mad Locust Rising - AGENT STEEL (Advance EP Tape)
5. Power And Pain - WHIPLASH (Roadrunner LP)

DAVE CONSTABLE
1. Across The Water - KOOGA (Black Dragon LP)
2. Land Of The Gun - LEGS DIAMOND (MFN LP)
3. Dancin' On Midnite - WHITE SISTER (HM America)
4. The Force - ONSLAUGHT (Under One Flag LP)
5. Hungry For Blood - RANKELSON (Ebony LP)

STEVE HAMMONDS
1. WILD STRAWBERRIES (Demo)
2. Led Zeppelin IV - LED ZEPPELIN (Atlantic LP)
3. All Systems Go - HELLENBACH (Neat LP)
4. Master Of Puppets - METALLICA (MFN LP)
5. Delirious Nomad - ARMORED SAINT (Chrysalis LP)

KELV HELLRAZER
1. I See The Look In You - LYNN ALLEN (US Demo)
2. Look What The Cat Dragged In - POISON (Enigma LP)
3. Up And Down/'Cause I Wancha - DIAMOND REXX (US Demo)
4. Dancin' On Midnite - WHITE SISTER (HM America)
5. Live - LYNN ALLEN (Advance LP Cassette)

DAVE REYNOLDS
1. Take What You Want - HURRICANE (Roadrunner LP)
2. Metal Forces - ONSLAUGHT (Track from "The Force" LP on Under One Flag)
3. Live For Tomorrow - HITTMAN (US Demo Track)
4. Turbo - JUDAS PRIEST (CBS LP)
5. Is Anybody There? - E.G.DAILY (Track from the "Wildchild" LP on A+M)

Readers Album Chart

1	-	Master Of Puppets - METALLICA (MFN)
2	2	Spreading The Disease - ANTHRAX (MFN)
3	-	Fatal Portrait - KING DIAMOND (Roadrunner)
4	-	Walls Of Jericho - HELLOWEEN (Noise)
5	1	Seven Churches - POSSESSED (Roadrunner)
6	-	Maximum Destruction - DESTRUCTOR (Auburn)
7	6	To Mega Therion - CELTIC FROST (Noise)
8	-	A Touch Of Sin - SINNER (Noise)
9	-	Delirious Nomad - ARMORED SAINT (Chrysalis)
10	-	You Better Believe It - ROSY VISTA (Noise)
11	27	Animosity - C.O.C. (Death)
12	3	Speak English Or Die - S.O.D. (Roadrunner)
13	-	Pleasure To Kill - KREATOR (Noise)
14	-	Love Attack - WILDCAT (Roadrunner)
15	-	Freedoms Rise - LIEGE LORD (Black Dragon)
16	4	The Return - BATHORY (Black Mark)
17	-	Virginia Wolf - VIRGINIA WOLF (Atlantic)
18	30	Poison Dollys - POISON DOLLYS (Passport)
19	15	Show No Mercy - SLAYER (Roadrunner)
20	-	The Mini Album - WINTERS REIGN (Q Records)
21	10	Evil Invaders - RAZOR (Roadrunner)
22	-	Under Lock And Key - DOKKEN (Elektra)
23	8	Annihilation Absolute - CITIES (Metal Masters)
24	-	Mystery Of Illusion - CHASTAIN (Roadrunner)
25	-	Process Of Elimination - MACE (Restless Records)
26	-	Nasty Savage - NASTY SAVAGE (Roadrunner)
27	24	Fear Of Tomorrow - ARTILLERY (Neat)
28	25	Feel The Fire - OVERKILL (Noise)
29	-	Killer Elite - AVENGER (Neat)
30	-	Raging Violence - HIRAX (Roadrunner)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next issues Readers Album Chart to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

SHOCKWAVES

BERNARD DOE Listens As ANTHRAX Prepare For Their European Invasion

Pic Patrick Prince

JOEY BELLADONNA

Well it's finally going to happen. On May 7th after two years of broken promises, metal merchants ANTHRAX arrive in Germany to start the first leg of their debut European tour. The New Yorkers, together with METALLICA and EXCITER, were at the forefront of the speed metal explosion back in 1983 and having witnessed three visits each so far from both METALLICA and EXCITER - not forgetting of course shows by other speed/thrash heroes SLAYER and EXODUS - ANTHRAX's arrival to the European live arena is long overdue to say the least.

Despite their lack of activity on the live front - even in the States which was restricted to a handful of local shows - 1985 was still a very eventful year for ANTHRAX; recording a 12"EP "Armed And Dangerous"; a superb second album "Spreading The Disease"; securing a major label deal with Island and of course it all started off by acquiring the talents of vocalist Joey Belladonna from BIBLE BLACK, a band that also featured such noteable musicians as bassist Greg Groover (ex-RAINBOW/GARY MOORE), drummer Gary Driscoll (ex-RAINBOW/ELF) and guitarist Duck McDonald (ex-SHAKIN' STREET).

SCOTT IAN

Earlier this year saw the European release of "Spreading The Disease" (put out in the UK by Music For Nations) and as I write, the band are currently on a US tour supporting BLACK SABBATH whose new bass player Dave Spitz (ex-WHITE LION and AMERICADE) is the brother of ANTHRAX's dynamic lead guitarist Dan Spitz. Anyway first reports suggest that the tour is turning out to be an overwhelming success for ANTHRAX who are blowing both SABBATH and, second on the bill, W.A.S.P. off stage with their classy brand of speed metal.

So on the eve of ANTHRAX's assault on Europe I recently spoke to Joey Belladonna and guitarist Scott "Not" Ian about the past years events and in particular "Spreading The Disease" which was my personal favourtie metal album of '85. But why was there such a long gap, over 18 months, between the bands debut album "Fistful Of Metal" and the latest epic? Scott: "The whole album in general took a long time to put together because when we first went into the studio we had Matt Fallon (vocals) in the band. Then he left and we got Joey and done the "Armed And Dangerous" EP. After that we took about a month off from recording to rehearse with Joey so he could learn all our new material.

"We went back into the studio in March and from then until July 1st, we worked on the album. A tape of the album was then shopped to all the majors and we eventually signed with Island on September 18th."

How's the album been selling in the States? "It's been really selling well and that's before we even tour or people see the video, which is probably because we've got better distribution than we had for the last album. When we've finished touring the States in April and people have seen the video then I think we'll break through 200,000 sales in the States."

The first tape I had of the album included "Raise Hell" from the "Armed And Dangerous" EP but eventually you decided to omit that and put "Lone Justice" on instead. Why was this? Scott: "Well at first "A.I.R." wasn't gonna be on the album because we never actually wrote that song until we got into the recording studio. But we wrote "A.I.R." and decided that it just had to go on the album. Then at one point we were gonna leave off "Lone Justice", which was called "Gunslinger" at the time, and put that on the "From The Megavault" compilation but eventually we dropped "Raise Hell" because it had already been on the EP and I think we would of been cheating people if there were two songs on the album that had already been on the E.P."

What was behind the idea of putting the sticker "Not One Hit Single On This Album" on the album cover? Scott: "There's a lot of reasons. The word "Not" actually identifies with me. But to have that sticker was really to show people that ANTHRAX were on a major label and that we hadn't sold out on a major label and that we hadn't sold out by writing any hit singles. Also it brings the album to the people's attention; I've been in a record store and actually seen people buy the album just because they've noticed the sticker on the cover."

Joey, you've been in the band over a year now, how's that first year been? Joey: "It doesn't seem that long because we haven't really done too much apart from recording. But it's been really exciting because for me it's new and what I was doing before was completely different from what ANTHRAX are all about." You mean in BIBLE BLACK? "Yeah, BIBLE BLACK was more like a SABBATH thing; y'know really slow compared to ANTHRAX which is fast and harder to sing too.

"I was only in BIBLE BLACK for about three months and we didn't really do much. But for me it was just good to get the experience and get out in the open a bit from just playing covers like I was doing before."

When the "Armed And Dangerous" EP came out I noticed there was a lot of criticism about your singing, mainly from the smaller fanzines, who were comparing you to Neil Turbin. Did that worry you at all? "Well, when I'd first heard this guy singing I knew it was gonna be hard to match all these screams and try and go a little bit further than that. But actually I think it went better than I thought and all the comments I've read and heard have been good." Scott: "Joey doesn't read all these little fanzines so he wouldn't have seen those comments you're talking about. But I would of said that 90% of the reviews and comments have been in Joey's favour and then you get the minority who are these underground fanzines who think bands should stay the same and never change and never go anywhere.

"Just because Joey has a great voice they think he's "commercial" and "sounds like a Top 40 singer" and "a really heavy band having a Top 40 singer doesn't make sense". But in my opinion it makes perfect sense; there's nothing wrong in having a great singer on top of heavy music.

"The whole difference is, with Neil we never had a front-man who the kids could identify with, because on stage Neil would talk down to them and scream at them - he even used to write everything down beforehand - and this made the kids hate him. But now with Joey, he's completely different and he captures the audience and they love him as a front-man. They can identify with us a lot more now because when we come on stage they can see that we are just like them and are not trying to be above them."

How successful can you see ANTHRAX becoming playing the music you're doing now? Scott: "The SABBATH tour is what's gonna help us because hopefully it's gonna move us from the clubs to the arena level and play to a lot more people in a lot more areas, where people might have not heard of us before. This tour is our first major step and is gonna open up a lot of doors for us in the future.

"We still like playing the clubs but the only way to break it big in the States is to open for major bands in the arenas. IRON MAIDEN is the perfect example. They toured and toured and toured, opening for the likes of JUDAS PRIEST and KISS until they were big enough to headline themselves and look at 'em now. That's hopefully the route we're gonna take too. We don't have the support of commercial radio or MTV because they don't play heavy metal; so constant touring and releasing good albums is the only way to make it."

But do you think there is really a market at a commercial level for a band like ANTHRAX with your style of metal? Scott: "Well there is, because I look at us as the next thing. Like in 1981 when MAIDEN first came to the States they were different than anything else that was out in heavy metal; they were the underground back then. But now it's 1986 and we're a underground band that's major and coming up, and I look at us as being the MAIDEN of 1988 in terms of popularity."

So at last we're going to see ANTHRAX live in Europe. But why has it been so long in happening? There was always a lot of talk before but nothing ever materialized. Scott: "We were gonna come over back in August '84 but then we had the Neil Turbin problem, and it took us around four months to get Joey by which time we had to start work on the album and look for a major deal. We could have still come over with Neil but who knows what would have happened, so I think it's better that when we do eventually get here then people will see us the right way with, what is for me, the right line-up of ANTHRAX.

"What we were back in August '84, just after the RAVEN US tour dates, and what we are now are just two totally different things. People who didn't like us back then who see us now just can't believe how better we are."

Have you dropped all the old material from your live set then? Joey: "No we still do a lot of the old material." Scott: "Yeah, we do everything from "Fistful Of Metal" except for "Death From Above", "Eighteen" and "Subjugator"."

What about new material, have you written any yet? Scott: "Yeah, we've actually written a couple of songs. One called "Indians" and the other is "Among The Living", which is about image concious bands. We'll probably do some writing on the tour and once that's over, sometime in the summer, then we'll go into serious rehearsal and start burying down our writing material for the next album."

You mentioned image concious bands. You seem dead against bands with any sort of image? Joey: "It's good to be different I guess but none of us have really been into these kind of looks." Scott: "It also has alot to do with lyrics. Some bands get stuck into writing about satanism, drugs and stuff like that and hopefully they won't be around for long because they rely on image and their success is just a flash in the pan. A band like us doesn't have to rely on image; the hairspray and the spandex. That stuff may be good for a year but after that? Well - we will see?"

But it's not just a year is it. These sort of images have been going on for a long time and I can't see it going away just yet? Scott: "I know, but it's just something that I personally hate and if I'm writing lyrics for a song then I've got something to say about it. It just pisses me off when I see these people giving bad influences to kids."

What about the video you made of "Madhouse", what was that like? Scott: "It was recorded in this old abandoned mental institution in Staten Island, New York and was the most horrible place you could imagine, it was freezing cold, in fact it was colder inside than it was out, as nobody had been in there for around 15 years. But I think it came out really great for our first video. I mean it's like when you go into the studio to record your first album, you have no idea what to expext and we wasn't sure what you had to do when you shoot a video. But we had a great director to help us along and it went really well and I'm looking forward to shooting more videos."

Predictably the ANTHRAX video has been banned by MTV in the States because it's "too malicious to the mentally insane", but it has still been receiving regular airing on independant cable TV stations and has so far helped "Spreading The Disease" reach No. 113 in the U.S. National Album Charts, no mean feat for a predominantly speed metal album, selling in the region of 100,000 copies.

Next stop Europe. Yes, as I said at the beginning of this article, ANTHRAX arrive in Germany from New York, on May 7th along with support band OVERKILL for the start of their European tour. Dates on the tour are still being finalized but the band will definately be playing a number of shows in Germany, Switzerland and Holland. It was expected that ANTHRAX would also play a couple of shows at the Marquee in London but this idea has now been abandoned due to the absence of any suitable dates, although it's hoped that at least one alternative London show will be arranged before ANTHRAX return to the States, so keep your fingers firmly crossed for that event. And let's also keep our fingers crossed for ANTHRAX throughout '86 as they continue to spread their metal disease.

English Dogs

Metalmorphosis

new 3 track 12" single

Out Now

12 FLAG 101

the thrash division of music for nations

Under One Flag

Poison Dollys WET DREAMS

KELV HELLRAZER Converses With Lethal Redhead ROULETTE And Hot Blooded Axe Queen GINA STILE

There seems to be a re-assurgence of all-female hard rock bands recently U.S. wise. FELINE, LEATHUR PANTEEZ, MALIBU BARBI, JADED LADY, PRECIOUS METAL, MISSCONCEPTION, THRASH QUEEN, PANTARA, HEROIN and many more. This is not forgetting the recent demise of TOUGH LOVE and THE HUNTED. Why it's all happening Stateside I don't know, but there is literally nothing happening in the U.K. with the exception of a new group LADY. PRECIOUS METAL and POISON DOLLYS are the only two with vinyl product out at the moment.

Now I first heard of the DOLLYS about a year ago, through a picture I'd seen in a magazine and I've managed to keep in contact with vocalist Roulette ever since. I was told of an album appearing but I didn't really know when, and then voila a white label appeared with photos and I went nuts. The band look amazing, not a dyke in sight, and the music? Well that's certainly something that you remember as well. Cuts like "Love Is For Suckers", "The Waiting" and "Electric City" are all killers. Yep this was definately a band for Becky Bondage to write me 1,500 letters about.

So what is it that keeps these DOLLYS together? Well you have vocalist Roulette, guitarist Gina Stile, Mef Manning on bass with her classic look and sound, and finally Gail Kenny on drums, beating her way into the hearts of millions. With a line-up like this how could they fail? Add to this the leather bras, leather mini's etc. and your talking not for the weak at heart.

I recently caught up with two of the members - vocalist Roulette and axe queen Gina Stile - and the first thing the girls wanted to point out was that they were into men. Gina: "We ain't dykes we love guys". So after I got that important matter over with, I asked Roulette how the band got together? "It's been together about three years. I knew Mef from when our bands used to play together and one day she called me up after her band split up. Then we found Gina."

Gina: "We played the clubs for two years on Long Island and then went on tour with AEROSMITH. At that time we had our old drummer Julie in the band, but then we got management and Julie left - it was a mutual thing - and then Gail joined. Then we went in the studio and recorded the album."

Are you pleased with the way the album turned out? Roulette: "I guess under the circumstances in which we did it in, it did come out well. Y'see we were all working during the day and were going up to White Plains every night, which is about an hour and a half drive, and it was real hectic."

Gina: "We know we could do a better job and we have already written sixteen new songs. So we're ready for a new album and this one has only just been released."

From a recent publicity shot of the band it seems as if the image is changing? Roulette: "I wouldn't say our image is changing, I would have thought it was our music that was changing. We're now going more rock'n'roll than on the album which was really poppy. Gina: "You're comparing the album shot and the calendar shot you recently received. Y'see with the album a photographer from Vogue took our picture. He dressed us up and gave us this new image. But after the album we took the calendar shot which is the new picture. That's more or less what we look like on stage and the gear we are comfortable in. We're still working on our image though." Roulette: "It would be hard going on stage wearing the kind of stuff we had on the album sleeve; tight dresses and long things would get in the way and they restrict you." Gina: "Roulette's skirt would keep flipping up!"

Roulette: "You know to take six months off the club scene like we did means that when you start out again you have to start back at the bottom. A couple of weeks ago we supported AVENGER from England which was cool; it's only when people see us live that they give us work. They come up to us afterwards and say; you girls are cool, you can really play. Now even the local hard rock radio stations are playing our record and hard rockers really dig us, which is weird, because we consider ourselves a real commercial band at the moment. It's still cool to get airplay though, because when you're on an independant label, it's a real struggle to get the radio stations interested."

Do you think you're a vital part of the growing all-girl hard rock bands scene? Roulette: "I dunno, it's pretty hard to categorize us. One magazine called us "glam rock", another call us "heavy metal" and in Billboard "metal like pop" and "pop recommended". It's like we can't be catagorized right now, because everybody has different opinions."

What do you think of GIRLSCHOOL? Gina: "We opened up for them once; they played a dump which we used to headline. At the last moment the club asked us to open for them. It was kind of weird because they sort of had a kind of real tough attitude. They were very snobby towards us. We tried to talk to them but finally gave up. The band stood with their arms folded in the audience while we were playing. After we came off the guitarist's boyfriend came up to me and said what a good guitar player I was and then started complaining about his girlfriend's guitar work.

"Their image was weird, it seemed as if they wanted to be just like men. They came in just dressed in jeans and t.shirts without any make-up, and went up on stage looking exactly the same. Why should girls try and be like men? It's kinda weird. Anyway I know they started dressing up on their last LP, but now they've been dropped. Ain't life a bitch?"

Finally I asked the girls what was in line for the future? Gina: "Well we wanna break out of the club scene, that's for sure, down in Boston we're really accepted in the clubs, mainly because their heavily into rock'n'roll down there, but in Long Island there's not a lot happening, with not that many clubs to play. I think we're definately gonna concentrate on our live show more, 'cause that's where we kill. As I told you before, we have fifteen new songs so I guess we will be working on those, we're itching to do our second LP but we have to let the first one do the run."

impaler

BLOOD BROTHERS

BERNARD DOE Talks To Vocalist BILL LINDSEY And Finds Out More About The Minnesota Horror Thrashers

The State of Minnesota may not be renown for its HR/HM acts - even though some ignorant f**kers may try to convince us otherwise by proclaiming that Minneapolis' PRINCE fits the bill - but now there's a quartet from St. Paul who are aiming to change all that by putting Minnesota firmly on the metal map.

IMPALER are not exactly a new band to the metal scene, having been formed around four years ago and with one EP "Rise Of The Mutants" already to their name, but it looks like 1986 could be the year to break the band into wider territory with the coming release of the superbly titled "If We Had Brains We'd Be Dangerous" album on Combat Records.

I recently spoke to lead vocalist and band spokesman Bill Lindsey about those hopes for '86 and their somewhat controversial image. But first let Bill tell us more about IMPALER's conception? "Well first of all there was a band called FEAR NO EVIL that Meaty Bob our drummer and I were in and we used to play old AC/DC, PLASMATICS and MOTORHEAD covers. Then I started writing a lot of lyrics and songs on the side and eventually Meaty and I decided we wanted to put a band together and play all originals. So we got together with Mike Torok (lead guitar) and Commander Court Hawley (bass) and formed IMPALER.

"This was all around '82 and originally we had another guitarist, but he decided to leave because he wanted to play Top 40 so we continued on as a four-piece."

When did you get your deal with Combat for the "Rise Of The Mutants" EP? "Well originally we had had interest from Mongol Horde who then decided we were too heavy so we thought f**k we'll do it ourselves. So we scraped what money we had together and recorded the EP, but then Combat gotta hold of the tape and wanted to sign us and they released it in April last year."

When I reviewed your EP I described your music as glam rock meets thrash metal. How would you term it? "Well I guess it's power metal but it's got some older punk influences in there too. You see I'm into bands like IGGY AND THE STOOGES, NEW YORK DOLLS and a lot of bands that influenced the punks. I also like old ALICE COOPER and KISS and stuff like that." Which I guess is where you get your somewhat glam image from? "Yeah, although THE STOOGES also had a strong image and were one of the first bands I saw that had this whitish make-up on their faces and wore eyeliner. The MISFITS too. That's the kinda bands that appeal to me, although I still love bands like METALLICA and AC/DC who go out and do their thing in jeans and t-shirts. It's this image that is just a natural part of what we're into.

"We're also into horror movies and comic books so it's pretty natural for us to dress up the way we do."

You mentioned horror movies. Does that side of it come out in your live performance with the blood and gore stuff? "Yeah, we're into "Night Of The Living Dead", "Dawn Of The Dead" and any kind of horror or gore movies, even the really old classics, so this is what our stage show represents too.

"Some people compare us to W.A.S.P., but there's not really any comparison at all. I mean we were doing all this probably before W.A.S.P. were even formed and we've got nothing to do with them; that side of our image comes strictly from horror movies. Also our music is completely different from W.A.S.P."

How important then do you think it is for a metal band to have some sort of image? "I think it's important if you do it honestly, but a lot of bands just jump on the bandwagon and start doing it because someone else has been successful with it. For instance MOTLEY CRUE's look; you now have hundreds of bands copying that.

"Our image is based on things that we're really into so it's honest for us to do that."

OK, but there again there's a lot of people who haven't heard of you and when they do they're probably gonna say that it's you that's jumping on the bandwagon and looking like W.A.S.P. or whoever? "Yeah that's true, but we did get a lot of attention in the States from the PMRC (Parents' Music Resource Center). They held up our record sleeve on national TV alongside MOTLEY CRUE, TWISTED SISTER, W.A.S.P. and all these major label bands saying that IMPALER were an offensive band. So that was good exposure because all these kids that were into bands like CRUE and SISTER saw our album on TV, then went out and picked it up."

What about live gigs. Have you played outside the Minnesota area? "Yeah, we've done a few gigs outside of Minnesota. But when the new album comes out we're gonna do a full U.S. tour, because we have management now and everything is much more organized than in the old days."

What is the metal scene like in Minnesota? "Well when we started out we were the only metal band and then we got signed and now there's quite a few bands popping up."

Have you ever thought about relocating the band to L.A. or New York, because IMPALER had been together for quite a while before you really started making a name for yourselves outside Minnesota? "Yeah we thought about it, but now there's a happening music scene here too. Of course PRINCE is from Minneapolis. HUSKER DU and THE REPLACEMENTS have started breaking out big in the last couple of years. So now a lot of attention has been turned to Minnesota, although there isn't really many venues for alternative bands to play right now, but it's getting better."

You mentioned HUSKER DU and I understand the band's Bob Mould produced your new album. How did that come about? "Well the first show that we played, HUSKER DU came down because I'd known the drummer Grant Hart for quite a while. Anyway they really liked us and asked us to open up for them. Then when we came to record the album Bob was just a logical choice because I think IMPALER have a lot in common with HUSKER DU in terms of speed and intensity."

So what sort of audience do you attract? Do you get many punks at your shows? "Yeah we have a crossover audience that's for sure. In Minneapolis we get the hardcore thrashers, the metal dogs and the punks; and we also get the bat cave type people come and see us because I think our image appeals to them - what we do visually. Also we have a lot of women come to our shows which is pretty unusual for most metal bands, I guess it's because we're sexy guys - Ha! Ha!"

Actually I'm surprised you get a lot of hardcore fans because no matter what your music's like, it seems to me that with a lot of these people, as soon as there's a sign of a bit of make-up then you're labelled posers and all this sort of crap comes into it. "True, but once they've seen us live then that side of it is erased, because we're such an intense band live and the make-up and everything becomes secondary to the music once we're up on stage. We're not pretty and we're not worried about our hair getting messed up so we go out and thrash and give it 100%.

"Your right though, a lot of people do have closed minds about things like that and I think it's bullshit because like I said before, THE STOOGES and THE MISFITS are two of the most intense bands there ever were, and if they were posers then thats what I wanna be because those guys kicked ass.

"I don't really have time for people who are that close minded anyway. The whole underground was formed with the intention that you can be different and a lot of these people are really f**kin' up the underground because they are so close minded."

Yeah, I totally agree with that. OK, finally Bill, tell me some more about the new album? "Well it's called "If We Had Brains We'd Be Dangerous" and as you know it's produced by Bob Mould of HUSKER DU, so it's got a really good sound quality, which is head and shoulders above the EP.

"There's ten songs on the album, including a remake of THE STOOGES "Search And Destroy". Then there's "Bloodbath", which is a song about Ed Gein who was a guy who lived in Wisconcin and was kind of a ghoul who used to rob graves, take peoples skin and upholster his furniture with it and he was really bizarre.

"Other tracks are "Puppet Master", "Speed Thrills", "Dancing On The Edge", "City In Chains", "Wastelands", "Witch Queen", "Metal Messiah" and "Assassin"."

Having spoken to Combat Records recently it seems a little unclear just exactly when the album will be released. But hopefully it should hit the streets in the States before the end of May, when IMPALER should be setting off on a full scale U.S. tour. A European release for the new album seems a bit up in the air at the moment, but in the meantime you can contact the band by writing to:- IMPALER'S MUTANTS, 1841 Graham Avenue, St. Paul, MN 55105, USA.

BILL LINDSEY and MIKE TOROK

FANZINE CORNER

Anyone who wishes to publicize their HM magazine/fanzine in METAL FORCES should send a sample copy along with details of obtaining the publication (please keep it short!) to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

IMPORTANT: We cannot publicize magazines without first seeing a sample copy. This avoids printing letters from people with imaginary fanzines who are hoping to cash in on albums, demo tapes, and other such freebies. So be warned!!!

Bands please note that all of the fanzines featured on this page are looking for demos and vinyl to review. So if you want to give more exposure to your band then send material, photo, biography to any of the addresses listed.

METAL WARRIORS No. 2, German Metal mag is out now!!! It includes 3 posters of Kreator and a poster of Danish thrashers Samhain!! Also interviews with Kreator, Celtic Frost, Possessed, Hirax, Hallows Eve, Samhain, Warfare, Motorhead, Znowhite, Astaroth, Bitch, Savage Grace, Avenger (Ger.) and more. Many new bands and records reviews are also featured! Each copy costs 5DM + 1 IRC (Europe) or 3 US Dollars elsewhere!
All orders to Metal Warriors c/o Rudiger Schmitz, Christoph-Probst-Str., 11, 4040 Neuss 1, WEST GERMANY.

BRUTAL TORTURE!!! Puked out now; with stories, interviews and lots'a pics of: VOI VOD, Sacrifice, Possessed, Sudden Impact, Slaughter, Exodus, Death Militia, Terminal Rage, Celtic Frost, Gang Greet, D.R.I., C.O.C., and G.B.H.!!! Send $3 (US) to: Brutal Torture, c/o Ray Berkis, P.O.Box 594, Station "O", Toronto, Ont., M4A 2P4, CANADA.

HEAVY ROCK Swedish metal fanzine. Number one includes Stryper, Heavy Load, Damien (Swedish), Black'n'Blue, Saxon, Spellbound, Accept, Icon, Rough Cutt, and Hanoi Rocks. Each copy costs £2.00 (We pay the postage!) Send to: Heavy Rpcl/Jorgen Sigfridsson, Kvarnskogatan 2, 754 20 Uppsala, SWEDEN.

HOT ROCKIN: Denmark's first and leading hard rock/heavy metal magazine. Vol. 12 out now, 36 pages, featuring: Twisted Sister, White Lion, Honeymoon Suite, Motley Crue, AC/DC, Accept, Dio, Iron Maiden, Castle Blak, Maltese Falcon and much more. Band interested in appearing in Hot Rockin please send demos/photos/info to: Ken Anthony, GL Kongevej 101B 3th, 1850 Copenhagen V. DENMARK.

DEATH AND DESTRUCTION issue no. 2 out now. Features interviews with: D.R.I., S.O.D., The Offenders, Agnostic Front, Gang Green, Watchtower, Hirax, Dark Angel, The Cro-Mags, Sudden Impact, plus great pictures, comics, art, and record reviews.. 64 pages in all! Send $2.25 in the U.S. or $3.50 overseas to: Mike Bevil, 502A W.12th, Austin, Texas, 78701, USA.

METALLIC BEAST No. 3 out now!!! Heavier than ever, 60 pages of hardcore thrashing, now written in English!! Features exclusive interviews with Slayer, Metallica, Exodus, Artillery, Possessed, Nasty Savage, Abattoir, Savage Grace and more. Articles on Venom, Megadeth, Hallows Eve, Destruction, Samhain, Sodom, Tankard and much more. To obtain a copy send $3.00 (includes airmail postage), first 50 orders will get a free 11x16 Artillery colour sticker!! Buy or Die, write to: Metallic Beast, c/o Peter Markham, Enghaven 25, Svogerslev, 4000 Roskilde, DENMARK.

VIOLENT NOIZE. Death metal's most underground fanzine ever!! A 20-page guide to all the latest LP's and demos by some of Death Metal's hottest new hopefuls including: Master, Terminal Death, Insanity, Warhammer, Natas, Syranax, Annihilator, Legion Of Death, Kotsen (Steve Warrior's new band), Death Militia, Genocide, Savage Death, Bloodlust, Wehrmacht, a preview of the upcoming Sodom LP plus a whole lot more!!! A MUST for any tape-trader!! Send $1 (add 50c (US) or $1 (overseas) for postage) in CASH to: VIOLENT NOIZE, c/o Borivoj Krgin, 13-22 135th St., College Point, NY 11356, USA.

STEEL SHOCK is a fanzine from Belgium printed in French. The issue 7 is just out and features Siren, Hell, Iron Angel, Scanner, Elixir, Excalibur, Trial (Belgium) and Avenue. The price is $1.00 or the equivalent on other currency to: Steel Shock, Leduc Francis, 10 Place Delcour, 4020 Liege, BELGIUM.

THRASHDANCE No. 2 out now! Articles on Iron Angel, Wargod, Mantus, Have Mercy, Mayhem (NYC) and The Dehumanizers plus more! Send $1.00 to: Thrashdance, c/o Jamie Fulton, 2835 Wyndeatt Ave., Victoria, B.C. V9A 2L7, CANADA.

DEATHROW 'ZINE - Issue no. 1 out now with Hirax, Cryptic Slaughter, Iron Angel, plus others not to mention the demo, record and show reviews. 34 pages $1 ($1.50 overseas). American currency only please. Deathrow 'Zine c/O Harold Vrooman, 185 Richmon Ave., Amityville, NY 11701, USA.

SLAYER magazine 3/4 is finally out!! 84 pages with "Pure Metal"!! Interviews with Slayer, Metallica, Bathory, Nasty Savage, Razor, Kreator, Possessed, Onslaught and Hallows Eve! Metal Poll results '85, Bathory Poster on glossy paper (A3)!! 20 pages in English!! The price is $3 or £2 only cash will be accepted!! Slayer magazine c/o Metalion, Stm. Kolstadsvei 29, 1700 Sarpsborg, NORWAY.

ESCAPE - the ultimate metal mag from Germany. 4th issue features (40 pages of glossy paper) interviews with Metallica, Exodus, Sacred Blade, Carnivore, Griffin, Savage Grace, Heavy Pettin', Anthrax, Agent Steel and Blitzkrieg as well as write ups on Helloween, Darxon, At War, Cirith Ungol and about 100 demo/record reviews. Send $2.00 + IRC (Europe) or $2.00 + two IRC's (elsewhere) to: Escape, Thomas Becker, Friedhofstr. 60, 4708 Kamen, WEST GERMANY.

ECLAT DE METAL, French infernal mag, contains Overkill, Arkange, Slayer, Rogue Male, Rosa Negra, Abattoir, Killer, Steel Angel and tons of others. $2.00. Write to: Regis White, Les Aragoh, Route De Corbas, 69200 Vehissieux, FRANCE.

HEADBANGER Issue 12 out now!!! Featuring: Venom, Exodus, C.J.S.S., Black Lace, Saxon, Pretty Maids, 44 Magnum, Predator, Voor, Hirax, Pacific Metal Project, Knightmare, Agent Steel and lots more. Send £1.00 or $2.00 in cash to: Headbanger, c/o Banger Bart, Pijperstr. 32, 7604, KZ Almelo, HOLLAND.

METAL MASSACRE!! Issue No. 3 out now! Features interviews with Metal Church, Armored Saint, Agent Steel, Kreator, Possessed, King Diamond, L.Lord, Shok Paris, etc and much more! Send 5DM or $2 or £1.50 to: Peter Fischer, Wilh-Lachele-Str. 14, 7149 Freiberg a/N.WEST GERMANY.
P.S. You can get a translation from us!!!

THE UNHOLY BOOK, long awaited third chapter is finally out! This chapter features interviews with Possessed, Hirax, Razor, Kreator, Texas bands Helstar and Watchtower and much more. Includes S.O.D. pull-out. Send $2.00 ($3.00 overseas) to: The Unholy Book, P.O.Box 21626, San Antonio, Texas, 78201, USA. (Payable to John Bujanos).

Italian fanzine **STEEL REALM** is out now with the number four featuring: Overkill, Agent Steel, Avenger, Anthrax, Living Death, Artillery, Ghostriders, Gunfire etc. 30 pages. Send $2.00 or £1.50 (including postage) to: Francesco De Iorio Via Maniciati 14, Padova 35020, ITALY.

MARSHALL STACK - Issue 3 has arrived! Full size with a colour cover, 32 album/demo reviews and maximum thrashing interviews with: Iron Angel, Onslaught, At War, Black Shepherd, Celtic Frost, Helloween, Cyclone, Hallows Eve and Impaler!! Plus, Evo of Warfare reviews the demos! Send 50p or $1.00 cash or UK cheque to: Joel Griggs, 52 The Charter Rd, Woodford Green, Essex, 1G8 9RD, ENGLAND.

THRASHCORE No. 1, featuring interviews with Slayer, S.O.D., Possessed, Slaughter, Hatred, C.O.C., Samhain and Hallows Eve. Articles of Necrophagia, Plasma Alliance. Also news, photos, reviews and more!! Send $2.00 postpaid US&Canada, $3.00 postpaid overseas to: Thrashcore c/o Shelley Slater, 2530 Dover Center Road, Westlake, Ohio 44145, USA.

The new issue of **POWERLINE** No. 2 is now out containing interviews with Armored Saint, Liege Lord, Shok Paris, Havoc, At War, Deuce, Plus pictures and reviews on Anthrax, Metal Church, Malice, Cities and more. Please send $2.25 USA and $2.75 overseas (Postage included) to: Powerline, P.O.Box 4426, Stamford, CT 06907-0426, USA.

BATTLEFIELD No. 5 out now! Interviews with Death, Slayer, Exodus, Agent Steel, Possessed, Jag Panzer, Kreator, Hirax, and At War. Features on Slaugter, Messiah, Samhain, Angel Dust and much more. 44 pages of totally ragin' stuff! One copy costs $2.50, two copies cost $4.00. Send cash to Armin Nolzen, Emscherstr. 8, 4630 Bochum 1, WEST GERMANY.

ACTION - Belgian HM magazine no. 3 out now! Interviews with King Diamond, Cyclone, Savage Grace, Liege Lord, Living Death, Exxplorer... and stories about Tankard, Battlecry, Helloween, Equivoque... LP reviews and much more. Send £1.00 (Europe) or $2.00 (overseas) to: ACTION, c/o Peter Brems, Hazelaarspad 4, 3220 Aarschot, BELGIUM.

IRON FIST No. 6 has arrived featuring Black Sabbath, Armored Saint, Heir Apparent, Haven, Wrathchild, Rankelson and much, much more. Send 50p (Britain)/£1.00 (Overseas) to Warren Speed, 5 Angrove Close, Greta Ayton, Middlesbrough, Cleveland, ENGLAND.

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